WIN! Videos and books in two great competitions!

DOCTOR WHO MAGAZINE

An epic new comic strip begins!

Jessica Martin interviewed

Who do *you* want to play the next Doctor?

Time out!

Where has the Seventh Doctor been since he vanished from your TV screen?

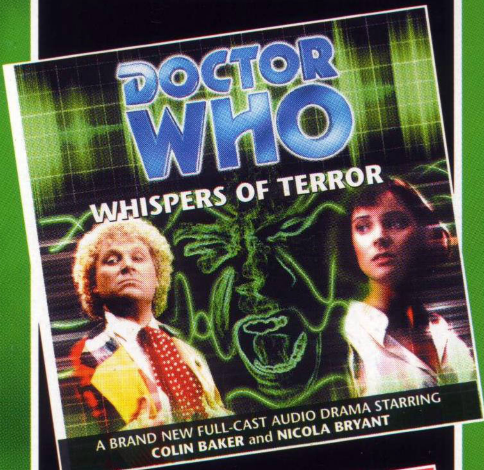
DWM 287 • 9 Feb 2000
UK £3.20 • US $6.40

06

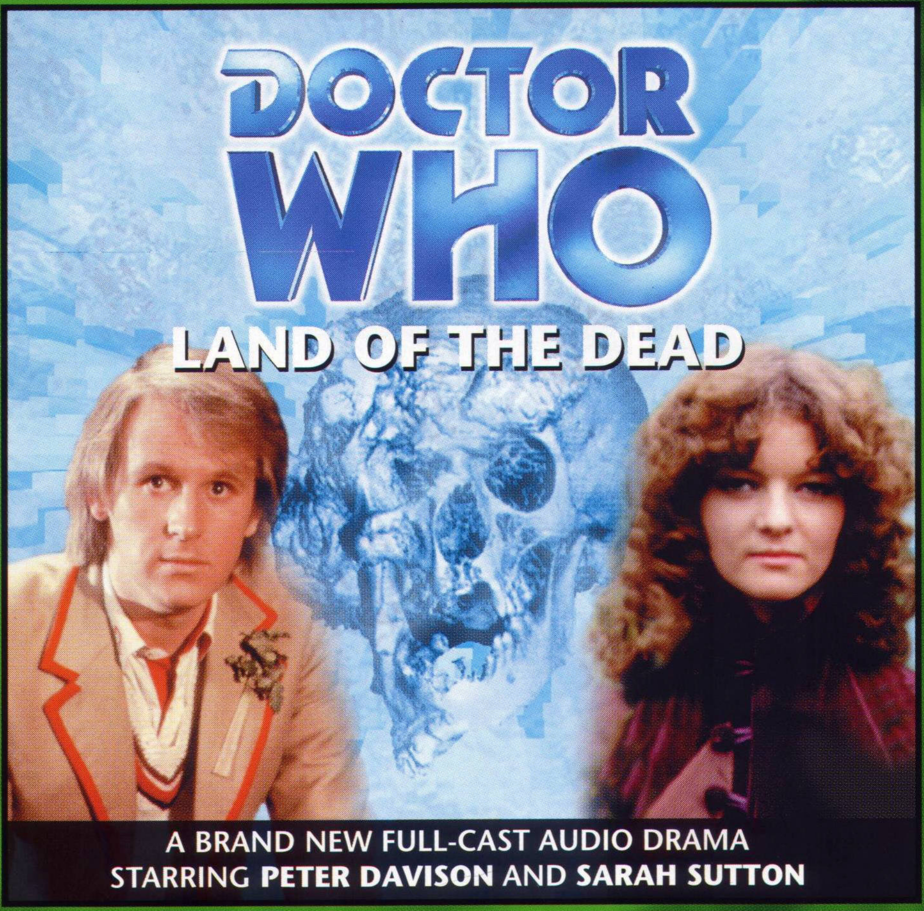
9 770957 981080

JOIN THE DOCTOR AND NYSSA IN A BATTLE AGAINST AN ANCIENT EVIL!

Recent releases


DOCTOR WHO
WHISPERS OF TERROR
A BRAND NEW FULL-CAST AUDIO DRAMA STARRING
COLIN BAKER and NICOLA BRYANT

DOCTOR WHO
PHANTASMAGORIA
A BRAND NEW FULL-CAST AUDIO DRAMA STARRING
PETER DAVISON and MARK STRICKSON


DOCTOR WHO
LAND OF THE DEAD
A BRAND NEW FULL-CAST AUDIO DRAMA
STARRING PETER DAVISON AND SARAH SUTTON

Doctor Who is a trademark of the British Broadcasting Corporation and is used under licence.
Doctor Who logo © BBC Worldwide 1996. Licenced by BBC Worldwide Limited.

LAND OF THE DEAD will be available in January on double cassette from WHSmiths, MVC, HMV and other high street stores or on a double CD from specialist shops or via mail order!

NEW SUBSCRIPTION DEAL!
Subscribe to THE NEW AUDIO ADVENTURES OF DOCTOR WHO now and receive six plays for the price of five!

Make cheques payable to **Big Finish Productions Ltd**
PO Box 1127, Maidenhead, Berks SL6 3LN
Credit Card Hotline
TEL 01628 82 82 83 FAX 01628 82 83 13

Visit the Big Finish website – all the latest news, preview clips and a secure on-line ordering service!

http://www.doctorwho.co.uk

Please photocopy this form or provide all the details on paper if you do not wish to damage this magazine. Delivery within 28 days of release

Please send me the following CDs
All **£13.99** (**£15.50** overseas)
__ copies of **LAND OF THE DEAD** (release 4)
__ copies of **WHISPERS OF TERROR** (release 3)
__ copies of **PHANTASMAGORIA** (release 2)
__ copies of **THE SIRENS OF TIME** (release 1)

I would like to subscribe for
☐ 6 stories at £70 (save £14!)
☐ 12 stories at £140 (save £28!)
beginning with release number __

All prices include postage and packing

Name ____________________
Address ____________________
____
Postcode ____________________

DWM 287

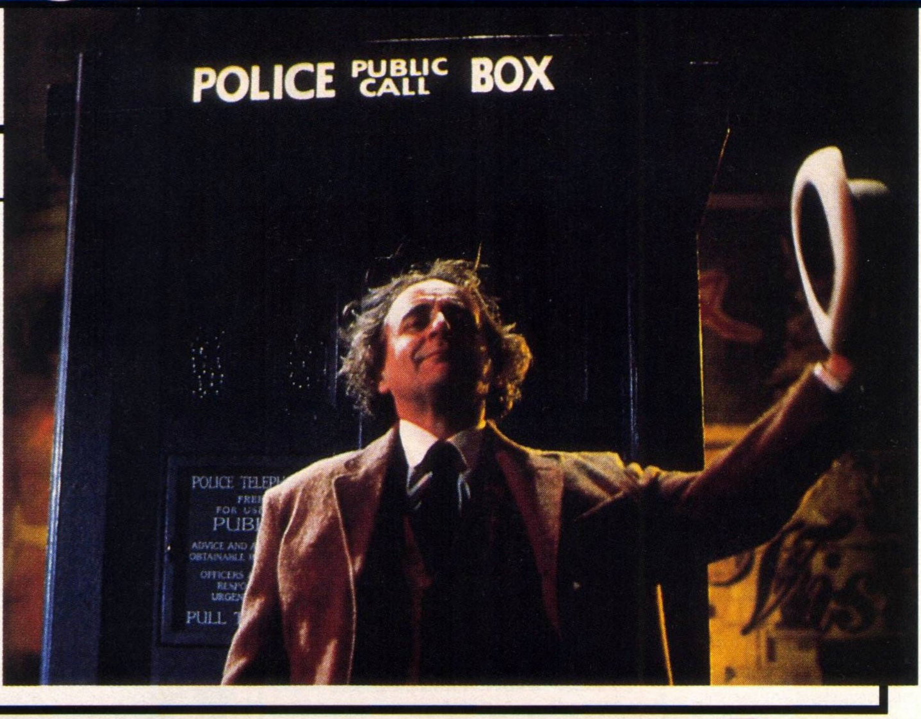
‘Exterminate him, Zorg?’
‘Obliterate him, Org!’

FEATURES

8 COVER STORY

Like he’s never been away!

Who’s been steering the TARDIS since the Doctor was last seen on TV? And where’s our Time Lord hero headed in his next lease of life? **DWM** surveys nearly ten years’ worth of original *Doctor Who* fiction starring the Seventh and Eighth Doctors!



38

25 Embrace the Glory!

The TARDIS lands amid a glittering cityscape on the world of Paradost – where a terrifying secret is about to be brought to light! Epic, all-new comic strip adventure!

38 Jessica Martin

“It was the scariest thing I’ve ever done!” **DWM** hears how *The Greatest Show in the Galaxy* left a big impression on the guest star of this month’s BBC Video release!

16

REGULARS

4 **Gallifrey Guardian**
6 **Timelines**
16 **The DWM Archive**
The Masque of Mandragora
33 **The DWM Crossword**
34 **Shelf Life**
37 **The 1999 DWM Awards**
42 **The Time Team**
Conspiracy to The Lion
44 **Thrilling Adventures**
50 **It’s the end, but . . .**

25

Gallifrey Guardian

More Perfect Timing

Perfect Timing 2, a follow-up to last year's charity-fundraising anthology of Doctor Who fiction, has just been published. The first edition raised £1544 for the Foundation for the Study of Infant Death, and it's hoped that *Perfect Timing 2* will exceed that amount.

Edited by Helen Fayle and Julian Eales, the 450-page book contains over 50 short stories, including contributions from BBC Books/Virgin authors Peter Anghelides, David Bishop, Martin Day, Paul Leonard, Paul Magrs, Stephen Marley, David A McIntee, Lawrence Miles, Jim Mortimore and Lance Parkin. There's even a story by **DWM**'s former *Shelf Life* reviewer Dave Owen! Illustrations come courtesy of British comics luminaries Simon Fraser, Dave Gibbons, Trevor Hairsine, Bryan Talbot and Steve Yeowell. The whole is opened and closed with words from **Doctor Who Weekly**'s Dez Skinn and **DWM**'s Gary Gillatt, plus a message from Sixth Doctor actor Colin Baker.

Perfect Timing 2 costs £15.29 including post and packing; cheques should be made payable to 'FSID Sales'. Order from: 70, Eltham Drive, Aspley, Nottingham, NG8 6BQ, remembering to enclose your name and address. Please remember that PT2 is a charitable effort, and you may have a short wait before receiving your copy. Further information, plus international and credit card ordering details, are available at the following website: *http://sauna.net/perfecttiming/*

Semiology corner

Some 17 years after Tulloch and Alvarado's *Doctor Who: The Unfolding Text*, a second – and *very* expensive – academic analysis of the series has seen print. Weighing in at 552 pages, John Kenneth Muir's *A Critical History of Doctor Who on Television*, from American publishers McFarland & Company, Inc., is available via distributors Shelwing at a horribly precise £48.75. *Shelf Life* reviews this vast tome next issue, but if you can't wait, further details can be found at: *http://www.shelwing.com*

Seventh Doctor script editor tackles Trakenite teen

Andrew Cartmel signs up with Big Finish

Former TV script editor Andrew Cartmel – responsible for all three televised Sylvester McCoy seasons – is to pen an upcoming audio adventure for Big Finish Productions.

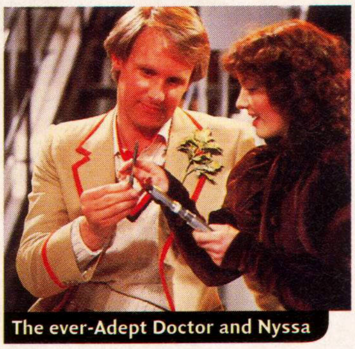
Perhaps surprisingly, Cartmel's play – which currently goes under the working title *Winter For the Adept* – is to headline the Fifth Doctor and Nyssa, as opposed to the Seventh Doctor and Ace pairing he followed from the TV series through a number of **DWM** comic strips and Virgin *New Adventures* novels.

Winter For the Adept is slated for release in July. Preceding it in the schedule is *The Spectre of Lanyan Moor*, to be written and directed by Nicholas Pegg (who'll be familiar to **DWM** readers from his narration on the giveaway CD covermounted on issue 279). Here, the Sixth Doctor and Professor Evelyn Smythe encounter murder, mayhem and mystery while investigating an ancient Cornish burial mound . . . Nicholas Courtney guest stars in this story, which sees the Sixth Doctor and erstwhile UNIT head Brigadier Lethbridge-Stewart brought together.

Meanwhile, two of the linked *Dalek Empire* plays have swapped places. Stephen Cole's *Apocalypse* now appears in August, with Nick Briggs' *The Mutant Phase* held over to January 2001.

● BBC Books news

July sees publication of the first novel in the next big phase of Eighth Doctor novels. *The Ancestor Cell*, co-authored by Stephen Cole and Peter Anghelides, is described by editor Justin Richards as "an epic destined to start reshaping *Doctor Who* as we know it". Title and author details for the subsequent August and September releases remained tantalisingly unrevealed at press time . . .



The ever-Adept Doctor and Nyssa

Freaks, the Eighth Doctor novel by Rebecca Levene previously announced for publication in May, has now been indefinitely postponed. No news yet on its replacement. Other books have shifted dates; see *Collectors' Heaven*.

● Summerfield's lease has ended

December's *Twilight of the Gods* by Mark Clapham and Jon De Burgh Miller seems certain to be the last of the Virgin *New Adventures* series, which have followed the travels of erstwhile books companion Professor Bernice Summerfield ever since the company lost the licence to publish original *Doctor Who* fiction in 1996.

The move coincides with the departure of former editor Peter Darvill-Evans from the company and the surprise cancellation of *Doctor Who: Regeneration*, the large-format hardback tracing the behind-the-scenes development and production of the 1996 Paul McGann-starring *Doctor Who* TV Movie. Undaunted, co-authors Philip Segal (executive producer of the film) and Gary Russell are confident that they will be able to find a new publisher to release the completed and much-anticipated work.

This severing of Virgin's last remaining ties with *Doctor Who* marks the conclusion of a 25-year publishing line, Virgin having taken WH Allen under its corporate wing over a decade ago – and it was WH Allen which was responsible for the heyday of the tie-in Target novelisations, bestsellers throughout the 1970s and 1980s.

……

Priceless Radiophonic Workshop tapes saved from destruction

Original music recordings remastered for CD release

Beginning next month, an extensive range of *Doctor Who* incidental music scores is to be released on CD. Many of these scores have never been available in any format previously.

Published by BBC Music, the series is being overseen by composer Mark Ayres, who was assigned to catalogue the tape library at the now-defunct BBC Radiophonic Workshop. (In fact, Ayres has prevented the destruction of a great deal of the material due for release.)

The releases are planned as two complementary ranges. The first, *Doctor Who Music From the BBC Radiophonic Workshop*, comprises two volumes at the outset, both of which are planned for release in March: *The Early Years* includes music and sound effects from the first Dalek serial, *The Wheel in Space* and *The Sea Devils*, among many others; the second, *New Beginnings*, showcases 1980s tracks including *The Leisure Hive* and *Meglos*.

Alongside this range will be a second series of releases showcasing the work of the many freelance composers who worked on *Doctor Who* over the years. The first of these, provisionally set for 24 January, features Geoffrey Burgon's scores for the Tom Baker serials *Terror of the Zygons* and *The Seeds of Doom* [pictured] and has been compiled and remastered by Ayres from Burgon's own tapes, and will run to over 78 minutes' duration. Future volumes will contain scores by Dudley Simpson, Tristram Cary, Ayres himself and many others.

Ayres has also been working with a leading reissue label on a CD provisionally titled *Who is the Doctor*, which will compile many of the Doctor Who spin-off records released over the years by individuals such as Roberta Tovey, Jon Pertwee, and Frazer Hines. No release date is set at present.

Can Planet 3 and Dinosaurs 1 be 'colourised' for BBC2 repeats?

So, how *did* they make Spearhead sparkle?

We've received a great many letters regarding the astonishingly rich, sharp picture quality of the recent BBC2 repeat of *Spearhead From Space*. Here, Restoration Team member Steve Roberts describes his part in remastering the tapes for 21st century transmission . . .

When BBC2 Controller Jane Root authorised an ongoing run of *Doctor Who* repeats on Tuesday evenings, the Restoration Team argued for the need to remaster and restore many Jon Pertwee episodes before transmission, and in October 1999 we were asked to prepare all the episodes for the repeat season.

The initial run is scheduled to cover all five Pertwee seasons – two years' worth! Although every episode exists in one form or another, some have had to be restored by combining monochrome film recordings with colour from domestic video recordings; some are converted from the American NTSC format, as opposed to the British standard PAL.

Spearhead From Space was the only *Doctor Who* story to be made entirely on film (the 1996 TV Movie excepted). As the opening story of the repeat season, it was vital that it should be presented in absolutely pristine form, so it was agreed that the film would be transferred on the best possible equipment.

BBC Resources recently took delivery of a brand-new telecine machine, the Philips SDC-2000 'Spirit' Datacine. Coupled with extensive primary and secondary colour-correction from a Pandora Pogle Platinum and image-processing and cleanup from a Digital Vision DVNR-1000, the Spirit is a machine capable of giving the best possible pictures.

Television Archives at Windmill Road were asked to assess the condition of their prints of *Spearhead*. Initial findings were not good. Of the four original transmission prints from 1970, only Episode 1 was considered to be good quality, with Episodes 3 and 4 suffering from film warp and Episode 2 declared unsuitable for transmission due to warp and pyhsical damage. The Team was able to suggest three film prints made in 1990 as alternatives, and these were found to be in good condition. Negatives of all four episodes are retained by the library and so new prints could have been struck, but it would have meant a large extra expense and a long delay.

Recolourised *Terror* – on BBC2 soon!

The prints were transferred to Digital Betacam and D3 digital videotape at Television Centre. The colourist was Jonathan Wood, an expert in feature film transfers. Jon spent an entire day grading and 'de-blobbing' all four episodes and the results were stunning – exceptionally clean, stable and vibrant images. The story has never looked better.

Back in 1992-3, certain stories were 'recolourised' by combining black-and-white film prints with American off-air home video copies. Since the original work on *Doctor Who and the Silurians*, *Terror of the Autons* and *The Dæmons* in 1992/3, technology has progressed somewhat, especially in colour correction and 'noise' reduction.

The team decided to go back to the original ungraded Betacam SP recordings of the film recordings combined with the colour signal and completely redo the colour correction, clean-up the dirt and noise problems on the film recordings. Dave Hawley revisited the grading work he had originally carried out seven years ago, but with greatly improved technology at his disposal. Colour correction was carried out on the Pogle Platinum, which can remove colour problems caused by the conversion from PAL to NTSC and back again. This meant that the colour shifts could be almost neutralised before primary colour correction, obtaining a much better result than could be achieved in 1992.

It's hoped that with stories such as Inferno, where several episodes have been converted wholesale from the US NTSC format, new techniques developed at the BBC Research Department at Kingswood Warren in Surrey may be able to help eliminate the slight blur and juddering visible. Failing that, the episodes will be reconverted using the best possible modern standards converters.

Finally, although the black-and-white-only stories *The Ambassadors of Death* and *The Mind of Evil* must be omitted from the run, two later stories, *Planet of the Daleks* and *Invasion of the Dinosaurs*, are missing only one colour episode apiece. The technology is available to colourise all these episodes from scratch using a specialist computer system, but the cost (approximately £20,000 per episode) is very high.

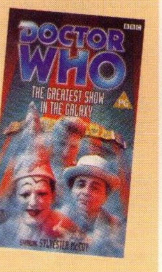
However – assuming the repeats remain popular – we are very hopeful that we will be able to afford to colourise the two stand-alone episodes, releasing two complete six-part stories for transmission in 2001.

Win! Win! Win!

In an unprecedented fit of post-Millennial generosity, this issue there's three chances for you to win choice *Doctor Who*-related booty in three different competitions! All answers on a *separate* postcard or stuck-down envelope to the editorial address overleaf by no later than 9 February, please . . .

Win clowns!

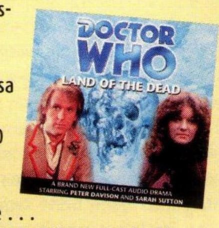
Ten copies of this month's BBC Video release, *The Greatest Show in the Galaxy*, need ten homes to go to! This highly-regarded 1988 four-parter sees the Seventh Doctor and Ace come a cropper on a jaunt to Segonax to see the famous Psychic Circus . . .



To win, you'll need to nominate one other *Doctor Who* story which features a travelling circus. Easy, *n'est-ce pas?* Answers on a postcard marked I'LL DO SOMETHING 'ORRIBLE TO YOUR EARS . . .

Win Alaska!

January's all-new Big Finish audio drama sees mysterious signals lead the Fifth Doctor and Nyssa to the Arctic Circle circa 1930 – where an old horror is returning to life . . .


DOCTOR WHO
LAND OF THE DEAD
A BRAND NEW FULL-CAST AUDIO DRAMA
STARRING PETER DAVISON AND SARAH SUTTON

Five shiny *Land of the Dead* double CDs to five readers who can nominate another two Earthbound *Doctor Who* adventures in which terrible ancient forces are disinterred from the ice! Mark your postcards I GOT CHILLS, THEY'RE MULTIPLYIN' . . .

Win us!

And finally . . . if you were at November's **DWM** Birthday Bash, you'll be delighted to learn that Reeltime Pictures have released a souvenir video celebrating 20 years of the best magazine in the world in space (that's this one, if you hadn't guessed). Ten copies stand to be won – and to be in with a chance you'll need to know the title of the Marvel comic strip which began in **Doctor Who Weekly**'s Fantastic First Issue!, way back in October 1979 . . .

MEET THE STARS FROM THE BBCtv SERIES DOCTOR WHO
Myth Makers
DOCTOR WHO MAGAZINE
20th BIRTHDAY

Answers on a postcard marked with the absurdly lengthy sentence I HAVEN'T HAD A THING TO EAT SINCE I TOOK OFF FROM ZAGGAR-SIX!, please. *Merci beaucoup*.

Collectors' Heaven

January 2000 **Video Doctor Who: The Greatest Show in the Galaxy** [Seventh Doctor & Ace] BBC *Video* £12.99 **Audio drama Doctor Who: Land of the Dead** by Stephen Cole [Fifth Doctor & Nyssa] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Parallel 59** by Natalie Dallaire & Stephen Cole [Eighth Doctor] BBC *Books* £5.99 **Novel Doctor Who: Last of the Gaderene** by Mark Gatiss [Third Doctor, Jo & UNIT] BBC *Books* £5.99

BBC RADIO COLLECTION
DOCTOR WHO
THE PARADISE OF DEATH
A BBC RADIO FULL-CAST DRAMATISATION

February **Audio drama Doctor Who: The Fearmonger** by Jonathan Blum [Seventh Doctor & Ace] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: The Shadows of Avalon** by Paul Cornell [Eighth Doctor] BBC *Books* £5.99

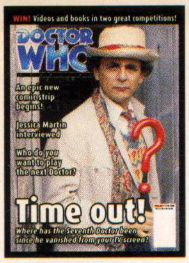
BBC RADIO COLLECTION
DOCTOR WHO
THE WEB OF FEAR
THE ORIGINAL BBC TELEVISION SOUNDTRACK

Novel Doctor Who: Tomb of Valdemar by Simon Messingham [Fourth Doctor, K9 & Romana I] BBC *Books* £5.99

March **Video Doctor Who: The Invasion of Time** [Fourth Doctor, Leela & K9] BBC *Video* double pack £16.99 **Audio drama Doctor Who: Red Dawn** by Justin Richards [Fifth Doctor & Peri] *Big Finish* double CD £13.99/double cassette £9.99 **Audio CD Doctor Who: The Web of Fear** [Second Doctor, Jamie & Victoria] BBC *Worldwide* £tba **Audio CD Doctor Who: The Paradise of Death** [Third Doctor & Sarah] BBC *Worldwide* £tba **Novel Doctor Who: The Fall of Yquatine** by Nick Walters [Eighth Doctor] BBC *Books* £5.99 **Anthology Doctor Who: Short Trips and Side Steps** edited by Stephen Cole & Jacqueline Rayner [various Doctors] BBC *Books* £tba

April **Video Doctor Who: An Unearthly Child** [pilot episode]/**Inside the Spaceship** [First Doctor, Susan, Ian & Barbara] BBC *Video* £12.99 **Audio drama Doctor Who: The Marian Conspiracy** by Jacqueline Rayner [Sixth Doctor & Evelyn] *Big Finish* double CD £13.99/double cassette £9.99 **Novel Doctor Who: Coldheart** by Trevor Baxendale [Eighth Doctor] BBC *Books* £5.99 **Novel Doctor Who: Verdigris** by Paul Magrs [Third Doctor, Jo & Iris Wildthyme] BBC *Books* £5.99

We want you to choose a £50,000-a-year Doctor, and a $50,000-a-minute one


WIN! Videos and books in two great competitions!
DOCTOR WHO
An epic new comic strip begins!
Jessica Martin interviewed
Who do you want to play the next Doctor?
Time out!
Where has the Seventh Doctor been since he vanished from your TV screen?

It is 3.45pm on a very long Tuesday afternoon in the *Doctor Who* Suite at Panini Plaza. This editor needs a diversion from the tedious task of filing photographs of Frazer Hines and decides to complete his own **DWM** Awards entry form (you can find yours on page 37). As I'm growing into such an opinionated, reactionary old so-and-so, I'm through the merchandise section in a matter of seconds, dispensing '10's and '1's to the books that thrilled me or bored me. It's always easy to remember which marks go where: the ten-point books have survived to take a place on my shelf at home, while the one-pointers were left to continue on the 08:47 from London Bridge to Hastings even after I'd got off at Tunbridge Wells. I'd like to think I'm helping the Eighth Doctor range to find a whole new readership in the South Kent area – although, one evening, I did once catch up with a copy of *The Face-Eater* coming back the other way. But who knows what magic it worked on the people of the Kent weald as it spent its day travelling back and forth from city to seaside? Perhaps – as with the few remaining books on the planet Ravolox – it has been adopted as a kind of sacred text by the people of Catford. It would certainly explain a great deal about Catford.

So yes, the merchandise section was easy-peasy – far harder to answer were the handful of additional questions we've posed this year. Among these, we've asked you to choose an actor to play the Doctor in both a new big-budget Hollywood movie of *Doctor Who*, and one to take the lead in a more humble new BBC1 teatime series. Given the contrasting demands of these formats, it's obvious that very different actors would be chosen for each. We knew you'd appreciate that, and that's why we we've asked for both your '$50,000-a-minute' Doctor and your '£50,000-a year' Doctor.

Now, my choice of 'Hollywood' Doctor can only be Hugh Grant. I think he has the star quality, ability and haircut that MGM would be looking for. And after *Mickey Blue Eyes*, he'll probably come a few quid cheaper than you'd expect. As the LAPD know well.

Of course, they may be looking for more of a whimisical oldster to play our time-travelling drop-out, in which case I nominate Sir Ian McKellen. He's playing Magneto in the new *X-Men* movie, so he's obviously up for a laugh, and if you check out his website at *www.mckellen.com*, then you'll see he has all the makings of a fanboy obsessive. Cast him as *Doctor Who* and he'll have scripted his own Big Finish play by the time the year is out.

Choosing a TV Doctor is much harder. They have to look right in an inky-coloured frock coat, of course – the *de rigeur* retro uniform of all new Doctors. And in the current climate they'd have to be pretty well-known, but not too expensive. Some people have suggested John Thaw or David Jason, but we'd be more likely to get Kevin Whately or Nicholas Lyndhurst. Then again, your audience-share obsessed 90s TV exec might well want someone who's thought to be quite sexy too – in a crumpled, tousled Paul McGann-type of way.

With those practicalities in mind, I plumped for 'Neil Pearson in a big wig'. Well, it works for me!

I can't wait to see your own choices – and if you have the time, please scribble down a few lines to explain your reasoning!

Gary

Editors Gary Gillatt & Alan Barnes
Design Peri Godbold

Production Mark Irvine
Chief Sub Jason Quinn
Managing Editor Alan O'Keefe
Managing Director Miles Stevens-Hoare

Thanks to Mark Ayres, Richard Bignell, David Brunt, Marcus Hearn, Andy Marriott, Jessica Martin, Justin Richards, Adrian Rigelsford, Gary Russell, Martin Wiggins, BBC Books, BBC Video, BBV and Big Finish

For display advertising, contact **Essential Media** on 0171 833 8030

Doctor Who Magazine™ Issue 287. Published by Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv. *Doctor Who* logo © BBC Worldwide 1996. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 0171-261 5555. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Timelines

Send your letters to Timelines, DWM, Marvel Comics, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, or e-mail us at dwm@panini.co.uk – marking your letter 'Timelines' in the subject line, and don't forget to include your full name. No subscription or other enquiries by e-mail.

"Aah. I was adored . . . Priapic ecstacy . . ." (etc). It's Tom Baker Night on BBC2!

CAN I KISS PETER?

Straight to November's BBC2 *Doctor Who Night*, which, it seems, proved mildly disappointing for many of you – those who weren't giving it a resounding thumbs-down, that is . . .

Can somebody please tell me what the BBC was hoping to achieve with the *Doctor Who Night*? I sat through the whole lot and found myself growing more and more disenchanted. If the evening was designed to attract new viewers, why didn't it start earlier? Five minutes before the watershed is hardly likely to attract younger viewers, and neither will dissertations on the practicalities of time travel or regeneration.

If the evening was intended for fans, then why did we have to suffer the abysmal attempts at humour made by Mark Gatiss and company, including the unsavoury sketch involving a bewildered-looking Peter Davison? *The Curse of Fatal Death* was much better and conveyed the spirit of *Doctor Who* with a sense of excitement and respect, rather than camp derision!

Tony Steele
London SE23

I was prepared for one of the best evenings ever and instead got a load of rubbish. The only saving graces were the comedy sketches which were very good and the extra scenes in the TV Movie, but there was nothing new in any of the other programmes. The main documentary had been done before (*30 Years in the TARDIS* – which was better, may I add), *Carnival of Monsters* showed us about ten monsters from the entire series (hardly a 'carnival') – and this was all rounded off with the last part of *The Daleks*! What a waste! Why couldn't they have shown a lone episode – *The Web of Fear* Episode 1, for instance, which not many people have seen? This would have been much more fun for the fans. *Red Dwarf* and *Star Trek* got a game show, did we?!? All in all, very disappointing!

David Goodman
via e-mail

"We were robbed of what might have been a very entertaining programme," insisted the "very let down" **RJ Buer** of Exmouth. "The BBC is saying, 'Let's give the fans a theme night and with a bit of luck shut them up for a couple of years' . . . I was not impressed in the slightest by their effort. Let's have another *Doctor Who Night* and this time, do it properly."

Unsurprisingly, RJ was no more impressed by the comedy sketches featuring Mark Gatiss. **Simon D Skipham**, however, loved them – "Mark Gatiss for *Doctor Who*!!! He can write, he can act, he has a rational attitude to the show. Make him our figurehead!" – as did our next correspondent, who was altogether happier with the whole enterprise . . .

It was a cold wet night in November, and what splendid entertainment.

There is something gratifying about seeing the big old telly celebrate something which has such a personal meaning to you. Having been off the screen for ten years, it was always going to prove difficult to conjure up a new slant on the Time Lord. *More Than 30 Years in the TARDIS* has pretty much covered all the bases, and unless someone were to extract the salacious side of *Doctor Who*, there was little chance of either of the documentaries telling us something we didn't already know. All the participants trotted out their standard responses and the only real surprise was the alacrity in which the Pertwee era was dealt with. No matter, this night was geared towards the 'real folk' anyway, and our thrills were to be extracted from enjoying the packaging. *Doctor Who* in a hip 1990s context was always going to be appetising. From the iconic power of the Dalek BBC2 logo to the hip text fonts in the documentaries, one felt that Russell T Davies' vaunted *Doctor Who 2000* was already here (in essence anyway). Then of course there was Tom Baker.

Perhaps it took *Have I Got News For You* for the *Who* community to realise that Tom was always our best ambassador. He has an appeal to a mainstream audience that cuts across the potential embarrassment factor – in short, he is the Doctor you would most like to have a pint with . . .

Mark Gatiss and David Walliams were the only source of any real new material during the entire evening. Sketches written by people in the know who are also funny is a unique phenomenon for *Doctor Who*. Sly digs at post-Season 18 and insulting remarks regarding some of the Doctors were delivered as if they were proper jokes and not anal fan things. *The Web of Caves* looked like *Doctor Who* circa Patrick Troughton (actually kind of like the beginning of *The Krotons*), and *The Kidnappers* seemed to be broadcast directly from Royston Vasey . . .

So all in all a thoroughly entertaining night. I didn't much care for the actual *Doctor Who* episode of course, and I switched off halfway through the TV Movie. However, one was left with an essence of what *Doctor Who* could've been had it continued past 1989. Every *Who* fan carries with them a fear that one day it will come back and they will discover they don't like it anymore. The Night allayed those fears. Without providing us with a single snippet of 'real' *Doctor Who*, BBC2 made us feel as if – for one night – the TARDIS had rematerialised.

Jack Kibble-White
via e-mail

Oh dear. So uncertain are the BBC of *Doctor Who*'s genre they mixed it up with *Everyman*. I am, of course, referring to Tom Baker's unfortunate comments on Christianity on Saturday's *Doctor Who Night*.

Now children watch *Doctor Who* to this day. Question: do they have to be subjected to Sartre's theory of existentialism from their favourite Doctor when they expected to see Daleks getting blown up? Obviously, Tom has the right to believe what he likes, but why did he have to bring religious cynicism into a discussion of his characterisation of a Time Lord . . . ?

Oh, but I liked seeing the Daleks getting squashed.

Laurence Coombes
via e-mail

MISSING AMBASSADORS

And to the other hot topic of the moment . . .

I'm delighted *Doctor Who* is being given a repeat run on BBC2. But having decided to omit the 1960s episodes to begin from the Jon Pertwee episodes, I'm disappointed to hear that two serials which were junked in their colour form years ago – *The Ambassadors of Death* and *The Mind of Evil* – are to be dropped too. I understand this is BBC reluctance to transmit black and white in prime time, which will have the effect of making the repeats of the Third Doctor incomplete . . .

It wouldn't be so bad, but they're two of the most exciting stories ever made for *Doctor Who*. Excluding them both would not give a totally accurate representation of that period in the show's history. It's bad news for the Brigadier if a later time slot can't be found . . .

Robin Calvert
Poulton-le-Fylde, Lancs

PRETTIER THAN A COMPUTER

It was *Doctor Who* that led to my love of history and time travel stories. It was *Doctor Who* that led me to take a chance on other British television shows and discover how much more intelligent and professional they are in comparison to American fare. It was *Doctor Who* that proved to me there's no more attractive accent a girl can have than a British one. And so, to Wendy Padbury, I want to say (30 years late) you were the cutest and sexiest of all the Doctor's companions. You were – and still are – a babe, and your regretful absence from the future *Doctor Who* scene [see *Farewell to all that*, **DWM** 285] won't change that. Thank you for everything that I am.

Trevor Ruppe
via e-mail

RIGHT ON, TARGET!

Elsewhere, **DWM** 285's editorial on 'things fans do which no-one else does' made an impression . . .

Other things fans do: Video trailers, even going so far as to set up the VCR for the gap between two programmes they don't want to watch just in case; buy videos of stories they already have on tape and don't even particularly like; recognise incidental music composers' styles; enjoy celery, even when not dieting; choose holiday locations because *Doctor Who* was filmed there; actually take notice of the behind-the-scenes names in the closing credits . . .

Issue 285's *It's the end, but . . .* struck a chord, despite the omission of a few early Tom Baker novelisations. What about the K1 robot's battle with fighter planes (and considering the on-screen tank, aren't we glad that that particular scene isn't in the televised version?), the Doctor's dodging hurtling globules of Wirrrn larvae, Harry's exploration of Styre's ship, Sarah's reading the report on the fire at the Old Priory? I'm sure that I'm not the only fan for whom these scenes are as 'real' as Shughie McPherson or the Barnes Common incident. Even so, my thanks to 'The Watcher' for that nostalgic look back at the first time *Doctor Who* books were broader and deeper than the TV show on which they were based.

Ed Jolley
via e-mail

It's the . . . answers to last issue's Christmas Quiz!

Connections

1 Each features a companion's brother (Bret Vyon, Varsh, Malkon).

2 Sir Keith Gold; Gold Usher; the Golden Death.

3 They all involve anti-matter.

4 They all use the pseudonym 'J Smith' (the Doctor on numerous occasions, Waterfield in *The Evil of the Daleks*, Waites as the band leader of the Common Men).

5 They feature the only world capitals other than London visited by the Doctor on screen: Peking, Rome, Paris, Budapest, Amsterdam.

Brief encounters

6 *The Talons of Weng-Chiang.*

7 *Day of the Daleks* (they never meet in *The Reign of Terror*).

8 *Marco Polo.*

9 *Planet of the Spiders.*

10 *The Creature from the Pit* and (by implication, but not definitely) *The Horns of Nimon.*

Famous last words

11 Liz Shaw (*Inferno*).

12 Ian Chesterton (*The Chase*).

13 Mike Yates (*Planet of the Spiders*).

14 Harry Sullivan (*The Android Invasion*).

15 The First Doctor (*The Tenth Planet*). No, really. Those are his last words.

Famous first words

16 *The Claws of Axos.*

17 *The Mind Robber.*

18 *City of Death.*

19 *Delta and the Bannermen.*

20 *The Ark.*

A question of geography

21 Gulliver's father (*The Mind Robber*).

22 The Zygon spaceship (*Terror of the Zygons*).

23 The British Government (*Invasion of the Dinosaurs*).

24 Arnold Farrow (*Planet of Giants*).

25 Amelia Ducat (*The Seeds of Doom*).

Take two

26 *The Deadly Assassin; The Androids of Tara.*

27 *100,000 BC; The Deadly Assassin.*

28 *Terror of the Autons; The Caves of Androzani.*

29 *The Underwater Menace; The Caves of Androzani.*

30 *The Mark of the Rani* (the Rani's mice ate the President's cat); *The Two Doctors* (the augmented Sixth Doctor gets peckish).

Celebrity walk-ons

31 Mike Smith (*Remembrance of the Daleks*).

32 Ted Hughes (*The Green Death*).

33 Sam[uel] Becket[t] (*The Moonbase*).

34 Ted Rogers (*The Tomb of the Cybermen*).

35 (Section Leader) Elizabeth Shaw (*Inferno*).

Whatever next?

36 *The Ribos Operation* (production codes A, AA, AAA, 4A, 5A).

37 Nyssa (extra-terrestrial companions in order).

She's not human. Do you see?

38 *Ghost Light* (the Doctor's trips to the 19th century in chronological order).

39 Davros (villains in the *Logopolis* flashback sequence in order).

40 *Image of the Fendahl* (the only stories to feature the traditional TARDIS console room during that period).

Anagrams

41 *The Keys of Marinus.*

42 *Remembrance of the Daleks.*

43 *The Enemy of the World.*

44 *The Monster of Peladon.*

45 *Revenge of the Cybermen.*

And finally . . .

46 One-word story titles.

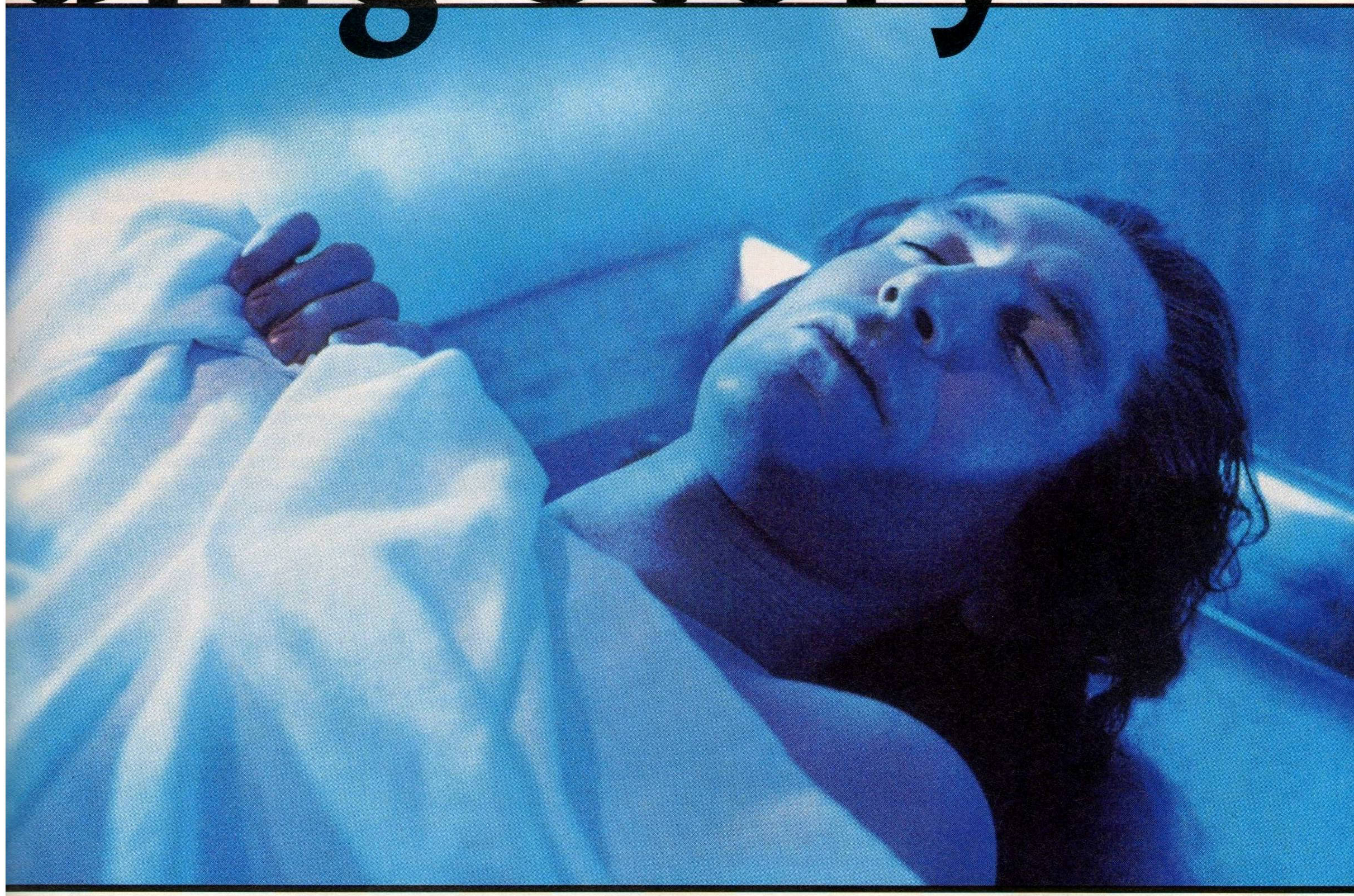
47 17 + 13 x 500 = 15,000. Article 17 (*The Deadly Assassin*) plus 13 Worlds (*Battlefield*) times 500 Eyes (*Marco Polo*) equals 15,000 silos containing invading Cybermen (*Earthshock*).

48 Z Bomb (*The Tenth Planet*), Helen A (*The Happiness Patrol*), Daisy K (*The Happiness Patrol*), E-Space (*Full Circle* etc). The stand-alone letters spell ZAKE, the Galsec astronaut killed by the Scavenger (*The Sontaran Experiment*).

49 Hyperion (Investigator's ship in *The Mutants*), Prometheus (Greek hero encountered in old **DWM** comic strip) and Pandora (provisional title of *The Mind of Evil* was *The Pandora's Box*) are all moons of Saturn – as is Titan, where the Doctor fought the Nucleus in *The Invisible Enemy*.

50 It was the Season 19 crew (Davison, Fielding, Sutton and Waterhouse) who, in common with most of the BBC's in-house regulars (newsreaders, The Two Ronnies, etc), recorded a brief "Merry Christmas!" in front of the TARDIS for a special minute-long edit shown during December 1981. Preceding *Castrovalva* by a fortnight or so, it was Davison's first televised appearance in costume as the Doctor. (Mad trivia hounds will need to know that K9, star of his own show that same Yuletide, recorded a solo "Merry Christmas" for the same trailer!)

The never-ending story



More new *Doctor Who* novels have now been published than stories were shown on TV. David Darlington follows the twists and turns of the *Doctor Who* saga in print, from 1991's *Timewyrm* series to this year's *The Shadows of Avalon* – and wonders where we go from here.

The *Doctor Who* novels published by Virgin and the BBC seem to polarise opinion among fans more than any other part of the mythology. *Doctor Who* originated on television, and television remains its natural habitat; the novels, therefore, are a minority interest, a factor reflected in their sometimes obscure content.

Even then, some of the minority which comprises fandom have never been tempted by any of the Virgin/BBC books; many others have sampled the work and given up, or been left behind by the sheer volume of work (Dave Owen's analysis of the 1998 **DWM** readers' survey results in issues 265 and 266 speculated further on readership trends). If *Doctor Who* were to once more return on television, nine years' worth of developments in the novels would surely be ignored – the legitimacy or otherwise of such niche market fiction being considered irrelevant when balanced against the requirement to entertain millions of viewers. In which case, what has actually been achieved in nine years – and have those fans left behind by the ongoing adventures of the Seventh and Eighth Doctors missed anything important?

When Virgin launched the *New Adventures* long ago in an English summer (no, really), the new imprint's enthusiastic editor Peter Darvill-Evans wanted to produce the replacement for the never-made Season 27. Whereas the secondary aim may have been to maintain and strengthen public awareness of *Doctor Who*, the primary objective was to generate profit by selling books. Thus Darvill-Evans' initial TV-mimicking 'season of novels' approach seemed sensible – anticipating that fans starved of TV entertainment would follow a linked series of stories, not wanting to miss an instalment for fear of losing the thread. Nine years later, there is scope for endless debate about how best to compartmentalise the subsequent stream of novels into 'seasons' linked by theme or approach, but it seems logical to draw dividing lines for the most basic of reasons – a season is approximately one year's worth of the show.

Whereas once the 'base unit' of *Doctor Who* was one episode – the smallest individual unit, grouped in collections of four or six – the 1980s and 1990s saw a shift toward the making the 'story' paramount. Novels are by nature single units – and so, through commercial necessity, Virgin pre-empted any future conversion of *Doctor Who* to single-episode stories. Indeed, in some ways, the *New Adventures* changed *Doctor Who* from an adventure serial to a soap opera. *Doctor Who* was now produced all year round, and it was possible to develop story arcs without worrying about alienating what was perceived to be a hungry, captive audience. If the largest shift of style and tone from the TV show was to come with Paul Cornell's *Timewyrm: Revelation*, the most significant change happened at the outset, with the use of science fiction concepts to link the first four books. To assume *Doctor Who* to be science fiction is limiting – it is, in effect, to assume that it solely for the devoted, that it's no different to *Babylon 5* or *Star Trek*. But Darvill-Evans' wish to market each book under the label "science fiction/TV tie-in" was based as much in realism as ambition; although *Doctor Who* isn't science fiction *per se*, it is frequently perceived to be. Any suspicion that the range was working to the wrong template is exacerbated by Darvill-Evans' later disclosure that the *New Adventures* were always designed to carry on even if the *Doctor Who* elements were removed, justifying the creation of a 'future history' for the Virgin universe in which other fictions could be situated. The motivation was commercially sound – and partially successful, given the subsequent Doctorless *New Adventures* – but whether it was for the good of the *Doctor Who* franchise is less clear.

The aforementioned *Timewyrm: Revelation* is an extraordinary, ground-breaking novel which differs from every legitimate *Doctor Who* story before it, in that it was devised and written by a *Doctor Who* fan for the exclusive edification of like-minded people, and in that references to contemporary pop culture were allowed to invade the middle-class, urban/suburban English environs of the TV show. It was also a portent of what was to come: iconoclastic and challenging, yet limiting due to its over-reliance on its readers' familiarity with the TV show. Terrance Dicks' *Timewyrm: Exodus* had been similarly restricting, being the first of many sequels to TV adventures – in this case, *The War Games*. This could signify a lack of confidence, as might the emerging tendency to allow previous Doctors to make cameo appearances. Even after former incumbents of the role were retrospectively acknowledged in *The Three Doctors*, such reappearances had been rare on television; similarly, the occasional anniversary celebrations notwithstanding, it had hitherto been unusual for former companions even to be mentioned, whereas Liz, Jo, Sarah, Leela and Romana have all briefly returned in the ongoing novels. This is counter-productive; the show cannot progress if it sinks under the weight of its history.

In some ways, the books have changed Doctor Who from adventure series to ongoing soap

A better application of the novels' freedom from external contractual concerns was their increased scope to realise the full potential of any character. For instance, although Ace would have been written out of *Doctor Who* during Season 27, it might have been risky to remove her from the book range too early, while a readership was still being established.

Photos: BBC Video [8] BBC [3]

Changing seasons

What if the novels could be divided up to mark out stages in the continuing saga of *Doctor Who*?

Season 27

July 1991 to July 1992

Timewyrm: Genesys
Timewyrm: Exodus
Timewyrm: Apocalypse
Timewyrm: Revelation
Cat's Cradle: Time's Crucible
Cat's Cradle: Warhead
Cat's Cradle: Witch Mark

Season 28

August 1992 to September 1993

Nightshade
Love and War
Transit
The Highest Science
The Pit
Deceit
Lucifer Rising
White Darkness
Shadowmind
Birthright
Iceberg

Season 29

October 1993 to June 1994

Blood Heat
The Dimension Riders
The Left-handed Hummingbird
Conundrum
No Future
Tragedy Day
Legacy
Theatre of War
All-Consuming Fire

Season 30

July 1994 to May 1995

Blood Harvest
Strange England
First Frontier
St Anthony's Fire
Falls the Shadow
Parasite
Warlock
Set Piece
Infinite Requiem
Sanctuary
Human Nature

Season 31

June 1995 to April 1996

Original Sin
Sky Pirates!
Zamper
Toy Soldiers
Head Games
The Also People
Shakedown
Just War
Warchild
Sleepy
Death and Diplomacy

The Curse of Fenric: a major influence on the novels

So the relationship between her and the Seventh Doctor was investigated in perhaps too much detail, and it wasn't until well into the second year of publication that new companion Bernice Summerfield was introduced in *Love and War*. There was no reason, contractually speaking, why the range could not continue indefinitely with the Seventh Doctor and Ace, but to vary neither Doctor nor companion would have been timid to say the least.

The notion of linked seasons was dropped following the three-volume *Cat's Cradle* sequence. While the motif of a silver cat wandering through the adventures was sweet enough, the concept it embodied – that the organic component within all TARDISes must intermittently be renewed – was almost irrelevant within the context of the stories being told, despite being a perfect illustration of Darvill-Evans' desire for the *Doctor Who* novels to be 'real' science fiction. Pivotal to the subsequent revamp was *Nightshade* – unashamedly self-referential, with a parallel vision of *Doctor Who* contributing to the plot in a manner which anyone could appreciate. One needn't know about Ben Aaronovitch's unused 'Professor X' idea from *Remembrance of the Daleks* to enjoy Mark Gatiss' appropriation of it, and the novel was well-received. But *Nightshade*, *Love and War* and *Theatre of War* were all partly inspired by throwaway lines from the TV show, and this is significant.

Writers were still encouraged to develop stories "too broad and too deep for the small screen", Darvill-Evans' successor Rebecca Levene insisting the books were adult in theme and tone because they were not for broadcast at seven o'clock. The extreme language of *Transit* and *Iceberg* was to result in the BBC asking Virgin to restrain authors who wished to use swearwords in future novels. In any case, for *Doctor Who* to dismiss its family entertainment roots was to ignore one of the show's few genuine strictures. It has been argued that *Doctor Who* is less constrained in terms of the stories it can tell than any other drama series, and such constraints as it has are mostly self-imposed. Why can't *Doctor Who* handle the same subject matter as *EastEnders* or *Grange Hill*, devised as it was for similar timeslots on the same channel? But perhaps it is *because Doctor Who* is so flexible that any attempt to ape the settings and styles of more limited shows becomes self-defeating. There is merit in challenging the format, but it must be done with care, and a hitherto unpublished, amateur writer embarking on his first professional novel might not be the most appropriate person to do it. Writers could point to envelope-stretching works such as *Kinda* or *Warriors' Gate* – but even they had to be suitable for family viewing, their deeper themes or objectives always subsumed to the needs of mainstream televisual entertainment.

Naturally, since the audience is smaller and a novel is a less collaborative medium than television, the type of stories to be told had to change, but there have been occasional problems in monitoring and assessing those changes. An expert writer who understands the conventions enough to subvert them without destroying them can twist the rules every now and then. Bludgeoning the rules in every second or third book might appeal to a number of the devoted, but it will eventually erode the format. When Darvill-Evans insisted on a more adult tone, most fans were so grateful to be taken seriously that they didn't stop to question what function was served by making the fiction 18-rated. Had this decision not been taken we would have missed out on a wealth of excellent novels – *Damaged Goods* and *Bad Therapy* are obvious examples – but the book range might more closely mirror the popular tone and pitch of TV serials that had gone before, and fandom would be correspondingly less factionalised. Novels as good as the BBC's more recent *Alien Bodies* and *The Taint* should have reached more readers than they did, and such problems might be one reason why. It's easy to sound reactionary on the subject, but swearing and self-conscious sexuality *are* an imposition onto the *Doctor Who* format. If *Transit*, for instance, wanted to move out of the *Doctor Who* milieu, why was Ben Aaronovitch working within the *Doctor Who* format at all? Possibly because, to a proficient but struggling writer, a *Doctor Who* book was an easy way to get published. New writers who broke through onto the television show had to work to the strictures of the BBC, and may have emerged the better for it.

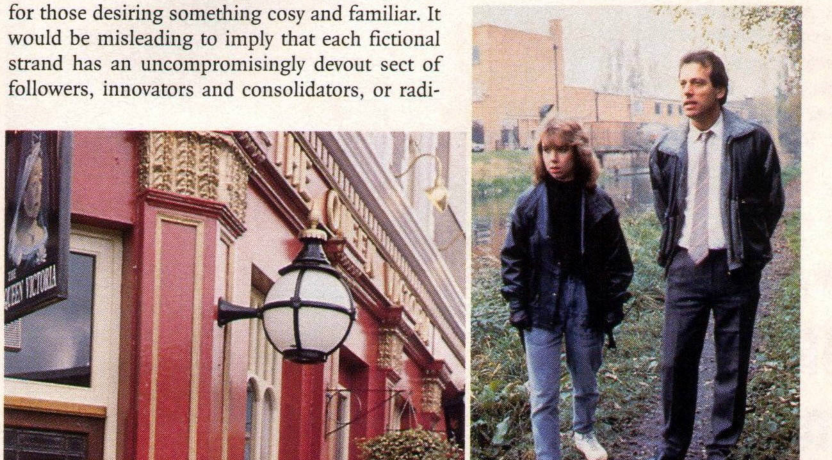
The Ace-Doctor relationship was investigated in too much detail

The developments which were to culminate in the revelatory *Lungbarrow* – which showed us the Doctor's family and background – redrafted TV script editor Andrew Cartmel's objectives for Seasons 25 and 26, from which the *New Adventures* derived so much impetus. Thankfully the spirit of the show and the Doctor's character survived such examination, but Cartmel had originally raised these questions without the intention of answering them quite so explicitly as authors like Kate Orman and Marc Platt did. *Doctor Who's* format depends on incoming personnel disagreeing with their predecessors as to how to produce it, and that flexibility must be exercised to maintain the width of the show's cross-generational appeal. With so many of the *New Adventures* authors sharing e-mails and Internet discussion groups and developing ongoing plots as a collective, the novels could do nothing but appear homogenous and relatively unchanging in style. The TV show grew and evolved and found new audiences through constant change and innovation – a process driven by an ever-changing creative team. Until, of course, the most important member of that team *didn't* change – and an increasing predictable and self-referential series haemorrhaged viewers. It's not difficult to see a reflection of that trend in the decline of sales of the novels within fandom.

Virgin's 1994 launch of the sister *Missing Adventures* range helped realign the *New Adventures*' priorities – a process initiated by the last couple of seasons of the TV show, where the emphasis in the narratives shifted from the events of any one story to how the characters *reacted* to those events. *Doctor Who* always depended on surprise; the novels refined this, so that greater significance was attached to consequences – something soap opera thrives upon, but episodic adventure-story television barely acknowledges. The *Missing Adventures*, by contrast, provided a UK Gold service, showing the odd unfamiliar classic episode out of sequence for those desiring something cosy and familiar. It would be misleading to imply that each fictional strand has an uncompromisingly devout sect of followers, innovators and consolidators, or radicals and traditionalists, respectively; there are challenging *Missing Adventures* as surely as there are conservative and aimless *New Adventures* (something still true of the BBC Books ranges), but producing the two series, classic and new, side-by-side, is hedging your bets – an uninventive method of trying to provide something for everyone.

To defuse the progressive developments in the *New Adventures*, the Doctor's character was softened. While his manipulative side had been integral to Season 26 and the earlier *New Adventures*, it was becoming predictable, and so – in the absence of permission to change the Doctor's appearance – some character realignment was essential. Despite the reappearance of the Master in *First Frontier* and an overload of TV-rooted concepts in *Blood Harvest*, the result was a fourth publication year more conceptually innovative than those preceding it, reaching a peak with *Human Nature*.

Widely acclaimed as the best of the range, in this novel Paul Cornell convincingly extrapolates the simplest of ideas, effectively demonstrating how best to challenge the *Doctor Who* format. Like the better TV stories, *Human Nature* has deeper concerns than just the plot – its purpose being to ponder how it might affect the Doctor to confront his own alien nature from the point of view of a human being. Many novels are too entrenched in *Doctor Who* itself to have such wider implications – making the Doctor confront his human side is intrinsically fascinating, in a way that, say, rewriting *Doctor Who*'s own history to change the circumstances of his third regeneration intrinsically isn't. While few people other than fans are likely to contemplate reading *Human Nature*, anyone vaguely familiar with the show's core format who picked it up would have no trouble understanding it, so sympathetic are both concept and execution to the objectives of the TV series. Good as, for instance, *The Left-handed Hummingbird* and *Interference* are, they can only really work for a reader who carried the details of hundreds of other *Doctor Who* TV stories and novels with them, rendering them incomprehensible even to a sizeable portion of *Doctor Who* fans. They are exciting source material for discussion among those lucky few who can keep up, but mean little other than that.


Liz Shaw and the Rani in *Dimensions in Time* and (inset) *EastEnders*

Having off-loaded Ace in *Set Piece*, Virgin went on to produce the most consistent sequence of *New Adventures*. With new companions Chris and Roz coming on board in Andy Lane's *Original Sin*, the range began to celebrate itself rather than the source TV show. Sequels to earlier novels – notably *Warchild* and *Head Games*, following up *Cat's Cradle: Warhead/Warlock* and *Conundrum* respectively – appeared, and it is evident in retrospect that 1995 saw the peak of Virgin's freedom, using three companions and one Doctor – Sylvester McCoy's likeness notwithstanding – whom no-one would ever recognise from the TV show. *Warchild* debuted the vaguest idea yet for a linked set of books, the 'Psi-Powers' series (which was, paradoxically, most reminiscent of the TV show). While the last two TV seasons had been extensively 'about' the character of Ace, there were

Why can't Doctor Who handle the same subject matter as EastEnders or Grange Hill?

Anniversary special
May 1996
Happy Endings

THE NEW ADVENTURES
HAPPY ENDINGS
PAUL CORNELL

Season 32
June 1996 to April 1997
GodEngine
Christmas on a Rational Planet
Return of the Living Dad
The Death of Art
Damaged Goods
Bad Therapy
Eternity Weeps
The Room With No Doors
Lungbarrow
The Dying Days

THE NEW ADVENTURES
GODENGINE

Special reconstructed video release
April 1997
So Vile a Sin

THE NEW ADVENTURES
SO VILE A SIN

Season 33
June 1997 to March 1998
The Eight Doctors
Vampire Science
The Bodysnatchers
Genocide
War of the Daleks
Alien Bodies
Kursaal
Option Lock
Longest Day

DOCTOR WHO
THE EIGHT DOCTORS

Season 34
April 1998 to January 1999
Legacy of the Daleks
Dreamstone Moon
Seeing I
Placebo Effect
Vanderdeken's Children
The Scarlet Empress
The Janus Conjunction
Beltempest
The Face-eater

DOCTOR WHO
LEGACY OF THE DALEKS

Season 35
February to July 1999
The Taint
Demontage
Revolution Man
Dominion
Unnatural History
Autumn Mist

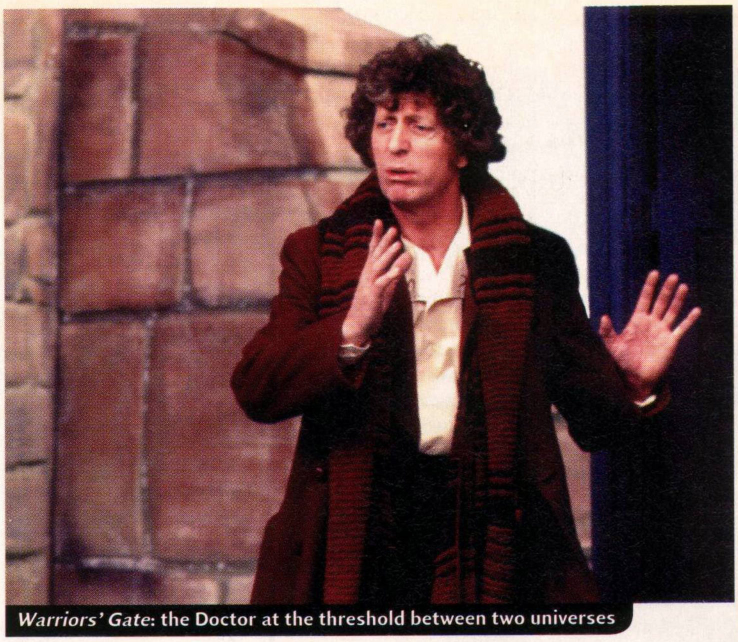
DOCTOR WHO
THE TAINT

Feature-length TV movie
August 1999
Interference

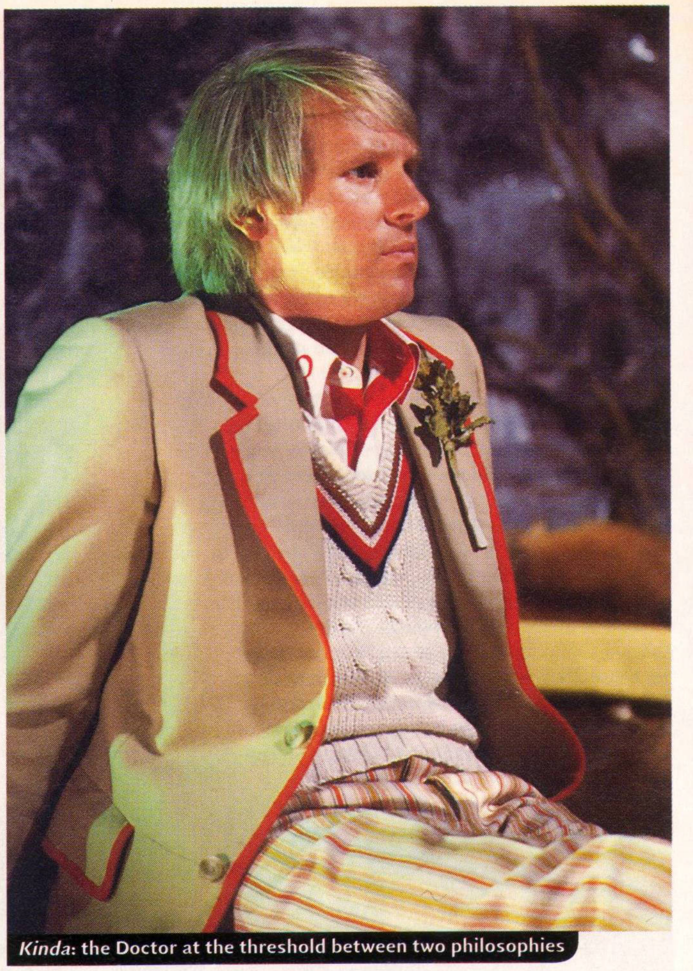
DOCTOR WHO
INTERFERENCE

Season 36
September 1999 to February 2000
The Blue Angel
The Taking of Planet 5
Frontier Worlds
Parallel 59
The Shadows of Avalon

DOCTOR WHO
THE BLUE ANGEL



Warriors' Gate: the Doctor at the threshold between two universes



Kinda: the Doctor at the threshold between two philosophies

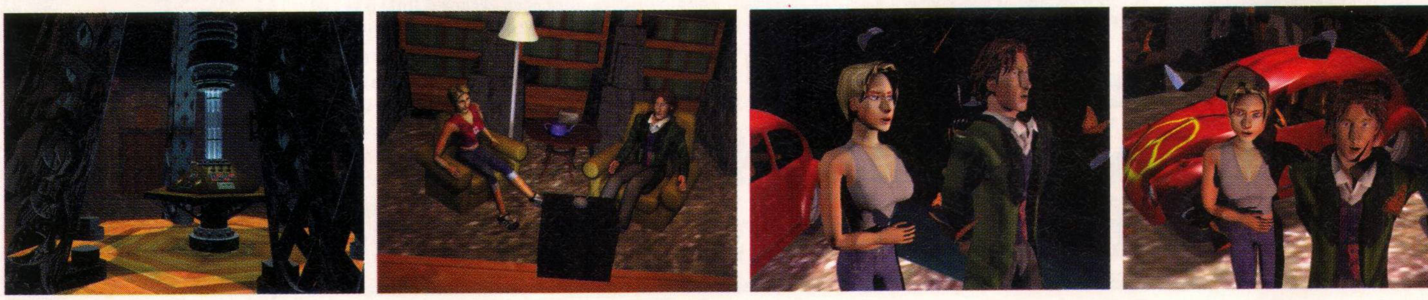
still adventures – *The Happiness Patrol* and *Battlefield* – in which she was more tangential to the action, or at least not in any way the cause of it. The thematically consistent but self-contained 'Psi-Powers' books followed a similar model, quite unlike the *Timewyrm* and *Cat's Cradle* series.

The 50th novel celebrations of *Happy Endings*, while less significant than similar milestones in television production, were nevertheless merited. That the novels had run for over five years was an achievement worth marking, and it was not out of keeping with the TV show that the celebrations should be acknowledged within the fiction, in this case an almost plotless but fun description of the preparations for Bernice's wedding to Jason Kane. However, by the time *Happy Endings* reached the shops, the unexpected revival of the television show had moved the goalposts.

If Virgin was keen not to annoy readers who might want all loose ends tied up, and to renew their licence to produce *Doctor Who* fiction, all other objectives had to be reduced in priority, the need to link into the TV Movie becoming paramount. This is endemic to the production of such a series of tie-in novels – as soon as the source show returns to prominence, anything which the books have originated has to be discarded, rendering the exercise pointless. The creative impact in this case, though, was a pleasantly melancholic autumnal period for Virgin's output, the BBC having decided not to renew the licence. Obviously *Lungbarrow* has an aura of destiny, ending with the Seventh Doctor companionless and en route for San Francisco, but the downbeat mood was magnified by a novel which had been in preparation since before the TV Movie, but which nearly didn't appear at all . . .

On television, *Doctor Who*'s production was frequently troubled by industrial action or similar problems outside editorial control. Sometimes innovative solutions were feasible, but postponement or cancellation were, at times, inevitable. The same could apply to the book range, and when a book scheduled for release was a pivotal one which would kill off a central character and tie up the running 'Psi-Powers' sequence, when every remaining book in the series was to refer back to this one, and with an end-of-licence deadline looming, then there couldn't really have been a worse time for author Ben Aaronovitch to suffer first writer's block, then a hard disk failure which was responsible for the loss of much of the material he *had* managed to write. The semi-improvised, practical solution which a TV producer might have resorted to (*The Invasion of Time*, perhaps) would not have been so viable given the need to conjure up a new, 80,000-word novel, and *So Vile a Sin* came close to being the *Shada* of the novels until Kate Orman saw it to completion. Published more than six months late, effectively as one half of this range's epilogue (along with Virgin's sole Eighth Doctor tale, Lance Parkin's *The Dying Days*), *So Vile a Sin* wisely opened at Roz's funeral, with 'spoilers' no longer an issue. And thus, after six years, and with all loose ends accounted for, the Virgin era of *Doctor Who* was over.

Even TV stories as challenging as Warriors' Gate and Kinda had to be suitable for family viewing



BBC Books' Eighth Doctor and Sam in a butterfly- (and Beetle!) infested TARDIS console room. From a computer animation by Chris and Kevin Gregory

Having reclaimed the licence, the BBC had the opportunity to start afresh – to hold onto Virgin's captive audience, attract new readers and recapture any lost over the six years Virgin had been publishing. However, it's difficult to see where the BBC's objectives differed from Virgin's in any way other than the purely cosmetic, with even early concerns that the BBC would 'dumb down' the range for younger readers proving unfounded. Issuing the books at the same rate as Virgin had, and re-using mostly the same authors, meant that links to the NAs were inevitable. *The Eight Doctors* was a facile, obvious way to launch, and new companion Sam Jones was rather generic, defined too much in terms of her differences from that other London schoolgirl, Ace. While *Vampire Science* effectively relocated the style of the *New Adventures* into the BBC range – perhaps a symptom of the lack of any kind of mission statement as to the new range's intent – the novels remained unambitious for most of the first year, only *Alien Bodies* standing out as an intriguing idea which gave future writers any inspiration (whereas, despite being by one of the few authors working on the range to have had a 'real' novel published, *The Bodysnatchers* was aptly-named *Doctor Who* graverobbing, an attempt to reanimate the corpses of *Terror of the Zygons* and *The Talons of Weng-Chiang*). *The Scarlet Empress* introduced a welcome new voice in the accomplished Paul Magrs, but suffered from a related drawback; too much *Doctor Who*, too many in-jokes of the type long-term readers would be over-familiar with. The stabs at originality during this period – splitting up the Doctor and Sam for several novels, and suggesting Sam's feelings for the Doctor might be more than platonic – were fine, but overall the range was flailing a little.

Planet of the Spiders*: overwritten by *Interference

Parallel universes

The sometimes uncanny similarities between the novels and their chronological TV production equivalents . . .

25 Tragedy Day & The Gunfighters
Each is the most overt, unapologetically comedic story their series had produced up to that point.

51 Original Sin & Spearhead From Space
Another relaunch – new companions for the Doctor in each

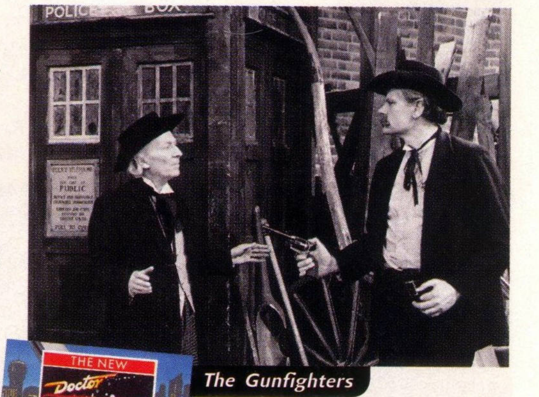
61 The Also People & The Curse of Peladon
The most convincingly alien society of the novels, and al-most the only significant alien society of the Pertwee era

87 So Vile a Sin & The Hand of Fear
Companions make poignant departures

100 The Eight Doctors & The Stones of Blood
Anniversary celebrations in the latter – what was the former's excuse?

104 The Bodysnatchers & Destiny of the Daleks
The return of more than one favourite old enemy

109 Alien Bodies & The Leisure Hive
Finally, a much-needed influx of new ideas


The Gunfighters

THE NEW
Doctor Who
ADVENTURES
TRAGEDY DAY
GARETH ROBERTS

112 Kursaal & State of Decay
Entertaining recreations of horror stereotypes

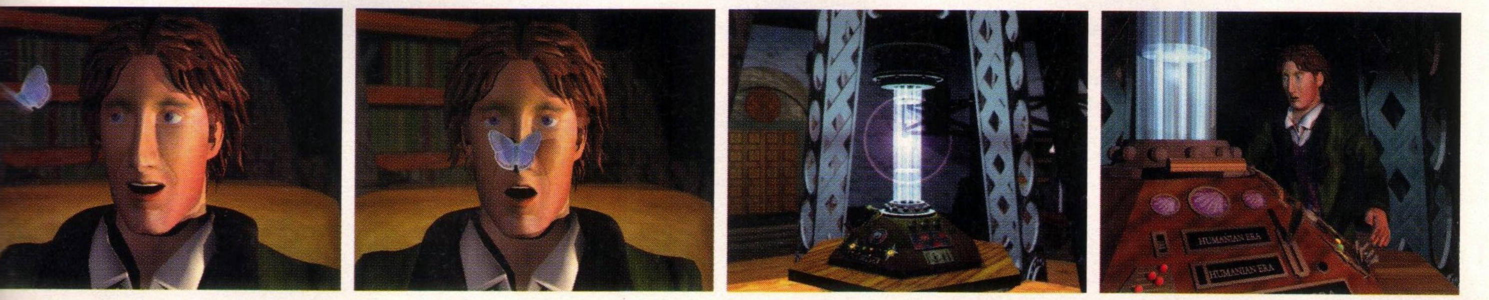
122 Seeing I & Time-Flight
A companion is left adrift from the Doctor, thinking she might never see him again

125 Placebo Effect & Mawdryn Undead
Featuring the reappearance of familiar faces from the 1970s

136 The Taint & The Twin Dilemma
The start of a new era . . . but one which didn't last long

150 Interference & Silver Nemesis
Do we really know as much as we think we do?

With *The Taint* and *Demontage*, the BBC novels finally developed a distinctive timbre of their own. The catalyst was new companion Fitz Kreiner – although he's had his share of personal problems, his down-to-Earth attitude allowed those novels to be grounded in a less grim, more accessible environment. Sadly, Fitz's potential remains unexploited, the subsequent story arc – officially commencing in *Interference*, but trailed in the preceding few novels – being too informed by nine years' worth of *Doctor Who* publishing. The idea is fine, but unimportant in terms which would affect anyone other than a committed *Doctor Who* fan. The idea of someone playing with history in a manner which has affected one of the Doctor's previous regenerations could be interesting, if you're prepared to countenance it – as many are, and certainly denouncing *Interference* as a heresy is an over-reaction – but it appears to be primarily motivated by the need to confront



readers, to shake the *Doctor Who* format until it eventually, inevitably, breaks, having been stressed beyond its limits by the sheer weight of continuity. And it's no more than an interesting idea – try to tell the story to anyone who doesn't remember *Planet of the Spiders*, and it ceases to be even that.

Valuable work is being produced at the expense of factionalising the audience. There is good material in *Interference*, but author Lawrence Miles' insistence in **DWM** 282 that the use of the name 'IM Foreman' on the gates of the junkyard in *An Unearthly Child needed* to be explained by someone sooner or later is hollow. If writing is a creative exercise, why take a destructive swipe at the past, as opposed to simply ignoring it? Responses to the TV show were always mixed, but *Interference* seems to have been designed with the specific motive of polarising opinion, and talented and adventurous writers – as Paul Cornell frequently demonstrates – should be able to take chances without feeling the need to deride material which is loved by a majority of their readership. The spoonful of sugar is that the story arc is imaginatively handled and well-written, but the more confrontational the approach, the more the audience will lose interest, and it's a dangerously small market already. Why do less than half of **DWM**'s readership buy the novels regularly? Can they really all think that the books are too poor to bother with, or can the reason be partly that there are too many books around – many **DWM** readers must have an exponentially-expanding 'to read' pile – and partly that many have decided to opt out of confronting as daunting a work as *Interference*? If so, is that really to the benefit of *Doctor Who* as a whole? The challenge for the editors and writers is to maintain a range of exciting fiction without diminishing the audience, or, from another angle, to maintain the largest possible audience without resorting to the blandest of lowest-common-denominator product.

It is to the credit of everyone concerned with the novels that they've maintained a wide readership with two strands of fiction and such a demanding schedule. Nevertheless, any profile *Doctor Who* has in the minds of the Great British Public in the year 2000 has less to do with *Human Nature* or *Interference* than the TV Movie, *The Curse of Fatal Death*, the *Doctor Who Night* or even *Spearhead From Space*. Meanwhile, the novels have staved off boredom for fans. In which case, do they exist solely to satiate addiction, having no real impact one way or another on any of the above? That would be a perfectly valid goal in itself, but it would mean that Virgin didn't achieve its objectives to maintain the show's profile, to produce adult SF (the books can still be seen in the kids' section in some bookshops), and to devise a format which would thrive even bereft of the Doctor (the new *New Adventures* having seemingly stumbled to a halt).

100,000 BC: a sticky situation with the Tribe of Gum . . .

On TV, 150 stories spanned 100,000 BC to Silver Nemesis. Have the 150 books changed so much?

. . . and *Silver Nemesis*: battling a robot invasion of Windsor

Nine years and 150 stories on from *Timewyrm: Genesys*, the books soldier on. In such a span of televised stories, we moved from 100,000 BC to Silver Nemesis, very different styles of television. There is considerably less of a corresponding change between, say, *Timewyrm: Revelation* and *Interference* – the books must, obviously, progress more slowly and satisfy even the most conservative of tastes, but even over eight years the TV show had mutated into *Day of the Daleks*, barely identifiable as the same programme which those very Daleks had first trundled into. Sales are evidently buoyant enough to justify continuing and even expanding the range. Ideally, there would probably be fewer books produced, affording authors more time to work on them and readers the chance to catch up. This might not be economically viable, and admittedly *Doctor Who* never thrived in such creative luxury before, but market saturation has effectively just provided fans with more things to dislike. One hopes the streamlining of the audience is not irreversible – or that external influences, such as a relaunch to tie in with a new show, are not the only way to attract the lost consumers.

Despite the efforts of some of the authors to remould the show, the format seems to have withstood all challenges, emerging unchanged, ready for any future televisual revamp to render the books' developments void. Perhaps, the novels can achieve no more than to be allowed to progress and entertain in their own way if and until the show returns. Virgin certainly managed this and more – cultivating an ethos behind their novels which is difficult to pin down as anything other than as '*New Adventures*-ish' – and the BBC novels now have a spirit of their own too, with the Eighth Doctor having been extrapolated well from limited source material. The BBC range has also retained the capacity to surprise, most notably with the Third Doctor's death and the unheralded introduction of new companion Compassion, a character more than a little reminiscent of *Star Trek: Voyager*'s Seven of Nine.

Inevitably, though, any relaunch of the show will result in the range coming full circle, regardless of what direction it may be taking at the time. Perhaps if Virgin had presented the earliest novels as just one of many possible ways forward, rather than confidently assuming that their licenced status meant the *New Adventures* were there to replace the TV show, both they and the BBC would have taken a greater majority of the fans along for the duration of what has, thus far, been a demanding but almost always entertaining journey. **DWM**

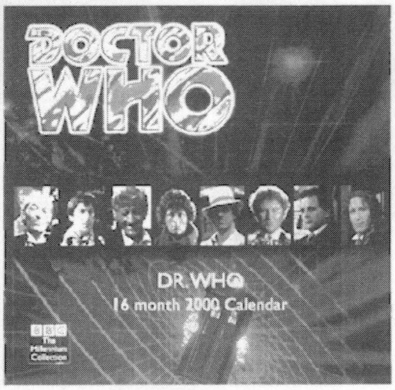
BURTONS

The World's Largest stockist of
DOCTOR WHO BOOKS
20 Marine Court, Marina, St. Leonards-on-Sea
East Sussex TN38 0DX Tel/Fax: 01424 436825

VISITOR & TELEPHONE CALLS
Thursday, Friday, Saturday only
PLEASE

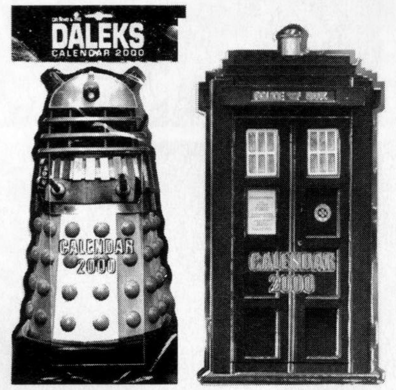
Send two 1st class stamps for
full list of Burtons bargains

16 MONTH MILLENNIUM CALENDAR


DOCTOR WHO
DR.WHO
16 month 2000 Calendar
BBC
The Millennium Collection

25 Images, 1000 words of editorial
£9.99 post free

DESK CALENDARS


DALEKS
CALENDAR 2000
CALENDAR 2000
CALENDAR 2000

Stand Up with Tear Off Pages
£7.99 post free
BUY BOTH FOR FREE GIFT

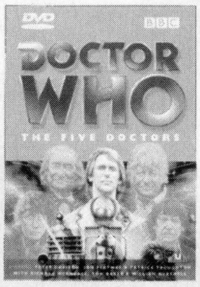
Doctor Who DALEKS TINSET

Planet of the Daleks
+ Revelation of the Daleks
£29.99 +
£1.70 p. & p.

DOCTOR WHO
DALEK
WALLPLAQUES
HAND POLISHED
Each set of three hand crafted Wallplaques are produced in metalised resin
COLLEC

Set of Three Daleks in Metalised Resin.
A hand polished collectors item in a limited edition of 700. £29.99 + £3.00 p. &p.

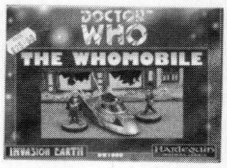
THE FIRST DOCTOR WHO DVD


DVD
BBC
DOCTOR WHO
THE FIVE DOCTORS

Five Doctors
New Visual Effects
and Dolby Remixed Soundtrack
£19.99 + £1.70 p.&p.

HARLEQUIN

WHOMOBILE

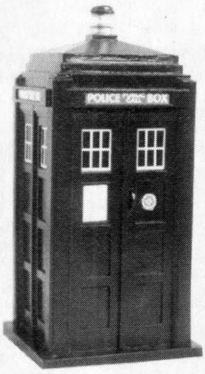

DOCTOR WHO
THE WHOMOBILE
INVASION EARTH
Harlequin

BESSIE

DOCTOR WHO
BESSIE
INVASION EARTH
Harlequin

£25 each + £1.50 p. & p.
Any quantity.

POLICE BOX

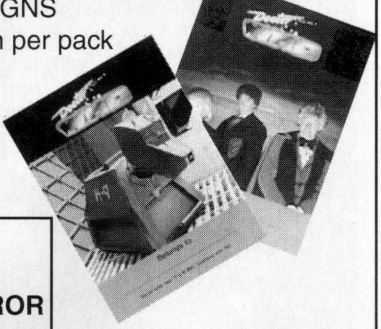


Exquisite reproduction of the original police box in heavy crystacast. Hand painted finish on a velour base.

£29.99
+ £2.50 p. & p.

BOOKPLATES

TWO DESIGNS
One design per pack
99p each +
25p p. & p.
any quantity



BIG FINISH CD WHISPERS OF TERROR

£13.99 + 50p p.&p.

DOCTOR WHO
WHISPERS OF TERROR
A BRAND NEW FULL-CAST AUDIO DRAMA
STARRING COLIN BAKER AND NICOLA BRYANT

BOOKMARKS

Six designs with Silk Tassels
99p each or £4.99 set of six
(p. & p. 25p any quantity)

"Harlequin Christmas Offer"

Invasion Earth
Role Playing Game
at the special price of
£19.99 (prev. £30.00)

DOCTOR WHO
INVASION EARTH
BY DANIEL FAULCONBRIDGE
BBC
CONFLICT GAME

NEW

THE DOCTOR'S AFFECT

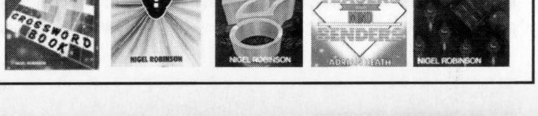
£7.99 plus 75p p. & p.

THE DOCTOR'S AFFECT
THE DOCTOR'S AFFECT
STEVE CAMBDEN
POLICE BOX
STEVE CAMBDEN

DAPOL
SONTARAN
and
SONTARAN
CAPTAIN
£5.49 each
+ 75p p.&p.

QUIZ BOOK OFFER

Five Quiz Books for £4.00 post free


DOCTOR WHO
CROSSWORD BOOK
DOCTOR WHO
QUIZ BOOK
NIGEL ROBINSON
THE SECOND DOCTOR WHO QUIZ BOOK
NIGEL ROBINSON
DOCTOR WHO
TEASERS AND BENDERS
ADRIAN HEATH
THE DOCTOR WHO QUIZ BOOK
NIGEL ROBINSON

The Masque of Mandragora

An awesome celestial power attempts to cast Renaissance Man back to the Dark Ages! **Andrew Pixley** divines the story behind a Tom Baker favourite . . .

PART ONE

The Doctor has only just introduced Sarah Jane Smith to the TARDIS' secondary control room when the vessel is suddenly sucked down into the Mandragora Helix, an energy spiral which is thought to house an intelligence. Materialising briefly within the Helix, the Doctor and Sarah evade a ball of energy and dive back inside the TARDIS. The ship soon lands in what the Doctor believes to be late 15th century Mediterranean woodland.

In nearby San Martino, the Duke has died, his death having been foreseen by court astrologer Hieronymous; the title is to pass to the Duke's son, Giuliano, a young man fascinated by the new learning of the Renaissance. However, Hieronymous' prediction was ordained by Giuliano's cruel uncle, Count Federico, who had the Duke poisoned. Federico aims to rule San Martino himself. Hieronymous, therefore, next predicts Giuliano's death . . .

In the orange groves, Sarah is kidnapped by a group of black-robed figures and taken to an underground shrine, where a priest decrees that she will be sacrificed to Demnos, God of Moonlight and Solstice. The Doctor sees a peasant attacked by the Mandragora energy – which has travelled to Earth in the TARDIS. Captured by Captain Rossini, one of Federico's men, the Doctor is brought before the Count, but his warnings about the threat posed by the Mandragora energy are met with ridicule; meanwhile, the energy kills a guard at the town gates. Having cast scorn on Hieronymous' predictions, the Doctor is marched out to the town square to be executed. As the Doctor kneels, Federico makes a signal, and the executioner raises his sword . . .

PART TWO

The Doctor connives to topple the axeman with his scarf and makes his getaway through the town, first on horseback and then on foot. He takes refuge in a tunnel, but the pikemen are too afraid to pursue him into the catacombs beyond. The Doctor follows a robed figure wearing a golden mask into the ruined temple, where he is able to save Sarah from being sacrificed. The Brethren are distracted by the arrival of the Mandragora energy. Fleeing the scene, the Doctor and Sarah are captured by the pikemen. In the temple – restored by the energy to its original Roman glory – the masked man steps into the energy's radiance and a booming voice informs him that he has been chosen to be the supreme ruler on Earth. Removing his mask, the Brethren's leader is revealed to be Hieronymous.

Brought before Giuliano, the Doctor is pleased to meet a man of science and studies the dead guard's body. Federico learns that Giuliano has invited many great scholars to San Martino to celebrate his inheritance – and decides that Giuliano must die in the night. Hieronymous, however, is now less willing to do Federico's business, swearing that his enemies will die.

The Doctor realises that Mandragora aims to keep humanity in the Dark Ages by using the Brethren as its power base – and its focal point, the temple, must be destroyed. Giuliano takes the Doctor and Sarah to the entrance to the catacombs; the Doctor enters the tunnels alone, venturing inside the temple – where he is attacked by the energy force. Outside, Sarah and Giuliano face Federico and several of his men; while Giuliano fights them off, Sarah enters the catacombs to find the Doctor – but instead runs into the High Priest of the Brethren, who declares: "Demnos will not be cheated of his pleasure, little one."

PART THREE

Escaping the temple, the Doctor emerges to help Giuliano in battle. The Brethren pour from the catacombs, repelling Federico's men while Giuliano and the Doctor slip into the tunnels. At the court, Federico plans to discredit his nephew as a follower of the cult of Demnos, but now finds that Hieronymous is threatening him. Federico has Giuliano's friend, Marco, captured and tortured by Scarlatti, hoping he will condemn the Duke.

Hieronymous decides to use Sarah to kill the Doctor, hypnotising her and giving her a bodkin tipped with poison. She is found in the catacombs by the Doctor and Giuliano; they emerge into the palace dungeons via a secret door. The Doctor learns of the gathering of scholars – and realises that they will be a target for Mandragora. Becoming suspicious of his companion when she asks a question about his Time Lord abilities to communicate, the Doctor is able to avert the mesmerised Sarah's attack, removing the soothsayer's influence – but Hieronymous has fled into the catacombs . . .

Federico has the Doctor, Sarah and Giuliano imprisoned with Marco, who has signed a confession swearing that Giuliano is a follower of Demnos. Federico decides to move against the Brethren, and heads for the temple with the Doctor. Hieronymous and the others have now absorbed the Mandragora energy stored in the sacrificial stone. When Federico rips away Hieronymous' golden mask, there is only a blazing light beneath it. Pointing a finger, Hieronymous fells Federico with a bolt of energy . . .

The Doctor and Sarah give Giuliano a lesson in hard science

PART FOUR

Hearing Hieronymous say that the last prophecy will be fulfilled when Mandragora swallows the moon the next night, the Doctor escapes back to the palace. With Federico dead, Rossini and his men switch allegiance to Giuliano. Preparations for Giuliano's masque begin. The town is sealed. Using basic astrological instruments, the Doctor confirms that there will be a lunar eclipse at 9.43 that evening – when Mandragora's dominance over mankind will begin. Armed with a lion mask, a breastplate and some wire, the Doctor heads for the catacombs, arriving in the temple to see Hieronymous and the Brethren leaving to attack the palace. The Doctor is attaching wire around the altar when Hieronymous returns, loosing several bolts of energy at the Doctor.

Meanwhile, the masque is in full swing, with Giuliano keeping the threat a secret from his guests. But the event has been infiltrated by the Brethren, who have posed as masked musicians; the guests are captured by the energy-flinging Brothers. The masked Hieronymous appears and has all present herded to the temple – where they watch the eclipse through a hole in the roof. However, as the Mandragora energy descends, the Brethren collapse. 'Hieronymous' removes his mask to reveal the Doctor's features; he has succeeded in earthing the energy. Upset at not having met Leonardo da Vinci, one of Giuliano's invited guests, the Doctor returns to the TARDIS. As they take their leave, the Doctor comments that Mandragora will be ready to make another attempt on Earth again in about 500 years – that is, in Sarah's time . . .

Count Federico's cohorts unsheath their blades against Giuliano

'The only thing worth having . . .'

In Hieronymous' cell, the Doctor considers Mandragora's impending attack as he looks at the astrologer's paraphernalia.

THE DOCTOR It's when all this could become man's only science.

SARAH Astrology? You mean when Mars is in the House of the Ram – all that nonsense?

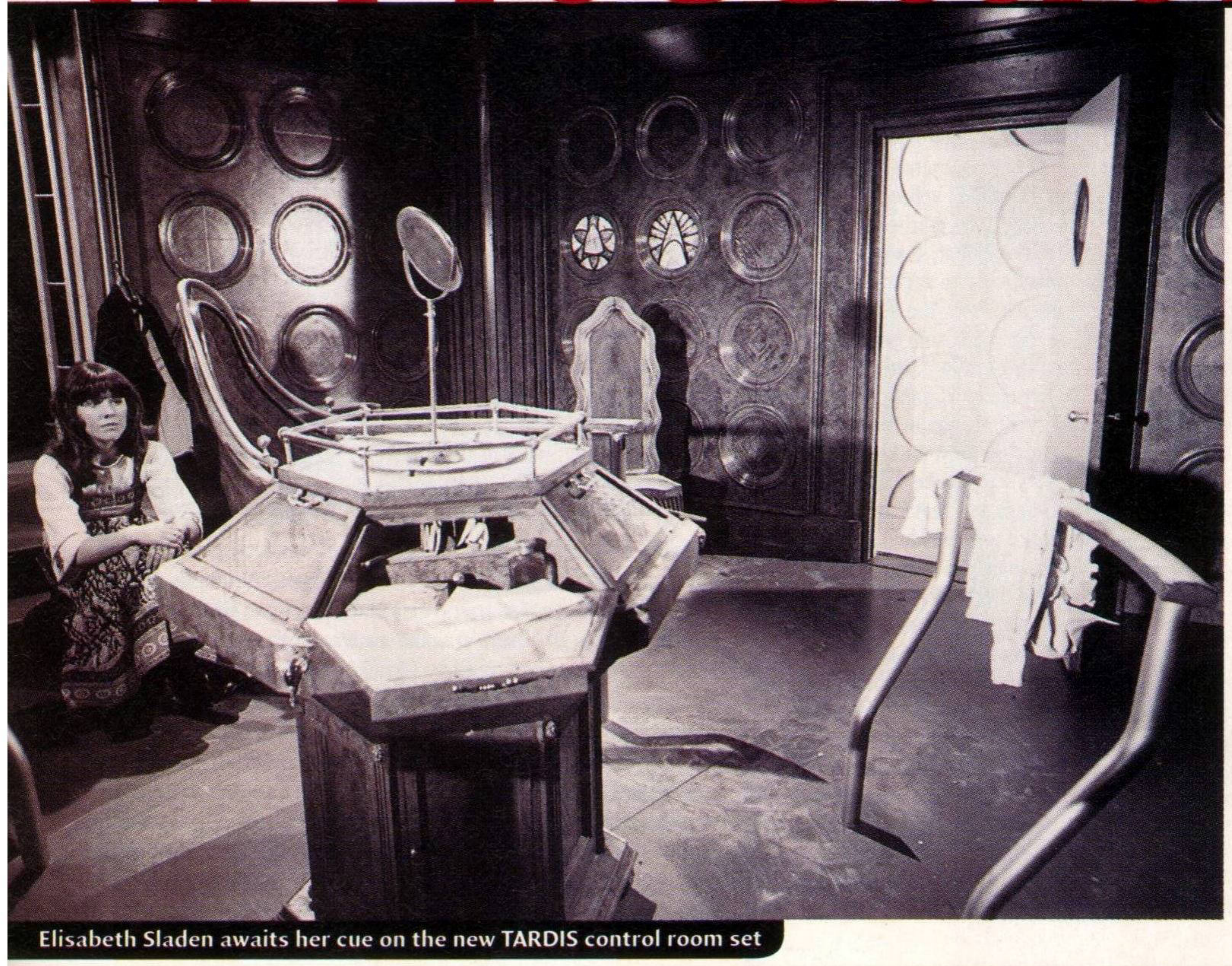
THE DOCTOR It isn't nonsense, miss. Just you remember what Hieronymous did to you. Mandragora doesn't conquer in the physical sense . . . dominates and controls by helix energy, astral force. Takes away from man the only thing worth having.

SARAH Which is?

THE DOCTOR Well, a sense of purpose, what else? The ability granted to every intelligent species to shape its own destiny. Once that Mandragora gains control, then man's ambition wouldn't stretch beyond . . . beyond the next meal. They'll turn you into sheep. Idle, mindless, useless sheep . . .

From **The Masque of Mandragora** Part Four by Louis Marks

In Production



Elisabeth Sladen awaits her cue on the new TARDIS control room set

Late in 1975, *Doctor Who* producer Philip Hinchcliffe decided that – having so far produced only one serial set in the past, *Pyramids of Mars* – his next season on the show would include a story with an historical setting. Script editor Robert Holmes was sceptical, thinking historical backgrounds boring – and doubtful as to whether or not they could be achieved successfully within the constraints of the programme's budget. However, Hinchcliffe intended to eschew the style of the 1960s historicals, which had largely featured famous figures from the past, aiming instead to produce a tale blending history and science, as per *Pyramids of Mars*.

The era Hinchcliffe had in mind was the late mediaeval period; he had been reading about the cynical Italian statesman Niccolo di Bernardo dei Machiavelli, who had been involved in much political intrigue in the late 14th and early 15th centuries. Renaissance Italy also suggested a film which Hinchcliffe had been impressed by: director Roger Corman's 1964 Edgar Allan Poe adaptation *The Masque of the Red Death*, a tale in which a Devil-worshipping 12th century Italian ruler hosts a masked ball during an outbreak of the plague, with Death arriving as an uninvited guest. The producer sought a mix of *Doctor Who*'s science fiction with historically-inspired notions of astrology, secret cults and alchemy.

Photos: BBC Video [15] Ian Scoones [3]

Sarah and Giuliano face mortal peril outside the entrance to the catacombs

One 1975 serial Hinchcliffe had found effective was writer Louis Marks' *Planet of Evil*. Holmes, who had worked extensively with Marks since the 1960s, knew that Marks would be ideally suited to the story Hinchcliffe had in mind; prior to his career as a writer, Marks had been an academic, specialising in Renaissance Italy. For the first time in his writing career, Marks would draw upon the five years' study which had made him Dr LF Marks of Oxford's Balliol College; his work had included a thesis titled *The Development of the Institutions of Public Finance in Florence During the Last 60 Years of the Republic, c 1470-1530*.

Marks believed that the late 14th century marked a decisive turn in humanity's fortunes, when the new thinking of the Renaissance battled the forces of obscurantism. Astronomy and astrology would be key concepts in Marks' narrative; if, at a time when astrology was considered a science, it could be demonstrated that it was not astrological forces influencing his characters' destinies, then another universal force could be shown to be behind events. The Doctor would use *true* science – the new discipline of astronomy – to help investigate and overcome this other force.

Inspired by Machiavelli's work *La Mandragola* ('The Mandrake-Root' or 'The Mandragora'), a 1518 comedy of sexual intrigue, Marks named this force 'Mandragora'. The powerbase used by Mandragora was to be the Cult of Demnos, a third century Roman sect still active into the 15th century. The cult's leader, Hieronymous, was inspired by the Prior of San Marco, a Dominican friar called Girolamo Savonaroia, about whom Marks had once written a magazine article (*Savonarola, the Unarmed Prophet*, published by *History Today* in 1952). Savonarola was a apocalyptic prophet who claimed to be God's messenger; rising to prominence when some of his predictions came true, he came to power after a palace revolution, but was executed in 1498. ('Hieronymis' or 'Hieronymous' were Latinate versions of 'Girolamo'.)

Giuliano, the new Duke of San Martino, appears to have been named after Giuliano de Medici, the brother of Lorenzo the Magnificent. His wicked uncle, Federico, seems to have derived his name from Federico da Montefeltro, the Duke of Urbino. It has been suggested that Captain Rossini and the torturer Scarlatti were named after two Italian composers, Gioacchino Rossini and Alessandro Scarlatti.

Entitled *Catacombs of Death*, the storyline was in development by the end of 1975. Although it had not been his intention, Marks' narrative ended up resembling a Jacobean tragedy play (a form which was itself descended from Renaissance drama). Sarah's sacrifice to Demnos was a recurrent motif used to represent an unwilling marriage in works such as Thomas Kyd's 16th century *Bel-imperia*. *The Revenger's Tragedy* features both a planned execution akin to the Doctor's and a masque to celebrate an accession to Dukedom where a slaughter of the new Duke's supporters is to be signalled by the appearance of a blazing star. The notion of the wicked Uncle Federico attempting to wrest power from his nephew has also been compared to the plot of Shakespeare's *Hamlet*.

There were some changes from the original scripts. There was more dialogue in the Part One scene where the Doctor is captured by Rossini, at the end of which the Captain was to comment that the Doctor should be bound.

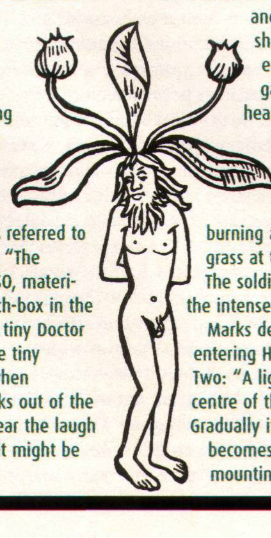
> **'Had I known that Louis was plundering from all those sources . . . I'd have paid him only half a fee for the script!'**
>
> **Robert Holmes**

The Doctor's execution was to be performed in the evening, with a blindfolded Doctor dragged towards the scaffold ("Start on row of drummers (The medieval kind – thump thump rather than the roll)"). As Giuliano examines the body of the dead sentry in Part Two, the guard with him was to have said, "We thought . . . with your interest in the new learning . . .". Giuliano was to have responded, "The new learning does not always have answers. It means only that we must throw away old beliefs . . . like witchcraft and sorcery and demons and trust to our own intelligence . . .". Federico was originally far more insistent about using poison to dispose of his nephew; his cry of "Death to Giuliano" was originally intended to bring Part Two to a close. Originally, when the Doctor ventures into the temple, he carried a tuning fork rather than a sword, and was to find himself unable to throw the fork away when he is attacked. At this stage, Part Three was to have included an extra film sequence showing the Brothers on the move in the streets of San Martino. A number of early Part Four scenes were removed prior to rehearsals; originally, the Doctor – who was to choose "a russet coloured number with a lion mask" to wear at the masque – used Sarah's fingers to count on as he converted his astronomical calculation to Copernican values.

Marks' scripts were felt to be very good, but Holmes was asked to add colour, particularly to the Federico scenes. The setting was defined as the late 15th century (the end of the 20th century being said to be 500 years hence); however, the Doctor's assertion that he might use a telescope in 50 years' time was something of miscalculation, since Galileo did not

SCRIPTING Mandragora

Writer Louis Marks took the name for his force from Machiavelli's *La Mandragola* – 'The Mandrake-Root' [*pictured*] or 'The Mandragora'. Part One's script outlined the Mandragora Helix as "a giant turbulent spiral. Sinister sounds of the vortex can be heard". As the TARDIS is sucked in: "The control room fills with smoke and blazing light. The sounds intensify." The area inside the Helix where the TARDIS lands was referred to as the Titan Hall; "The TARDIS, tiny in CSO, materialises like a match-box in the Albert Hall . . . A tiny Doctor emerges from the tiny TARDIS." Later, when Hieronymous looks out of the windows, "We hear the laugh of the Titans, or it might be distant thunder."



As the invisible ball of Mandragor Energy makes its way through the woodlands: "We notice that in its path it leaves a darkened trail and a faint wisp of smoke. The sound passes some bushes which wave and sway under its influence. We see in closer shot that several leaves and branches have shrivelled and blackened." At the city gates, a soldier hears "the mine-detector wail of the approaching Helix. It is still invisible but it is burning a trail along the grass at the road sides." The soldier "shrivels up in the intense fusion".

Marks described the energy entering Hieronymous in Part Two: "A light glows in the centre of the temple. Gradually it intensifies until it becomes a pillar of mounting radiance from the floor . . . The light looks immensely dangerous, like a current of high voltage. The masked figure reaches it, hesitates a moment, then steps in. Immediately he is illuminated in a dazzling way. The effect on him is at first agonising but gradually he gets used to it. He seems held in an ecstacy of paralysis." For the final infusion of power in Part Three, "Hieronymous turns vivid colours and smoke curls up from his hands and feet". When Federico unmasks him at the end of the episode: "There is no face behind the mask. Just a glowing light in the blackness. One senses that there is no person at all there. Just a power source in the shape of a man . . . It raises its arms further and daggers of light shoot out. Federico is 'burnt' so too are others of the guards who come to his aid."

In Part Four's script, the Doctor refers to the inhabitants of the Mandragora Helix as "Mandragorans".

perfect the refracting telescope until 1610. One guest at Giuliano's accession was to be the painter and engineer Leonardo da Vinci, suggesting a date between 1470 and 1482, when Leonardo was in Florence at the studio of Andrea del Verrocchio; however, the Duke of Milan is said to be Leonardo's patron in Part Three – and Leonardo was actually resident in Milan between 1482 and 1500.

SCRIPTING Characters

The script described Count Federico [*pictured*] as "dressed elaborately as befits a ruler in late 15th century Italy." Hieronymous was "An imposing man with black beard and evil features. His clothes are sinister and fantastic."; his palace room was vividly described as "The astrologer's cell complete with old charts, astrolabe . . . also bottles of potions. Ancient books. Hieronymous stands by a large casement window opening out into the heavens. Then he goes to tend a noxious concoction which is bubbling away in a retort." The cowled brethren of Demnos were described as having black hoods "down well over their heads so that they appear to have no faces at all". Rossini was generally referred to simply as 'Captain' throughout the scripts.

Assigned by Hinchcliffe to direct was Rodney Bennett, who had handled two serials (*The Sontaran Experiment* and *The Ark in Space*) during the producer's first year on the show; the Renaissance setting drew Bennett back. Set designer was Barry Newbery, who had worked on 11 serials since *100,000 BC*, most recently 1975's *The Brain of Morbius*. Costumes were designed by James Acheson, who had worked on six serials since *The Mutants* in 1972; Jan Harrison returned as make-up designer, having supervised throughout Season Eight. Visual effects fell to Ian Scoones, who had worked on several serials since *The Space Pirates*. Also joining the crew was production unit manager Christopher D'Oyly-John, replacing Janet Radenkovic; D'Oyly-John had first worked on *Doctor Who* as assistant floor manager on 1966's *The Ark*, later becoming a production assistant.

It was soon decided that a new TARDIS control room would be constructed [*see panel*]; the existing one, last used in July 1975 on *Planet of Evil*, was very large and cumbersome, allowed only limited camera angles, and both the double doors and the console were prone to failure. Thus Marks' opening TARDIS scenes were rewritten to have the Doctor and Sarah finding the 'old' control room. Other rewrites included the shifting of various palace scenes and changes to the catacomb staircase scenes where the pikemen find the Doctor and Sarah. The middle of the Part Two scene where the Doctor and Sarah meet Giuliano was rewritten on Monday 29 March 1976. Further changes were made on Thursday 1 April to the opening and closing scenes of Part Two. Major changes were made to Part Three, with the addition of the subplot where Sarah, hypnotised by Hieronymous, is ordered to kill the Doctor (this plot thread originally included a scene where the fleeing Hieronymous was to throw "a ladle of liquid from the cauldron" in a soldier's face.

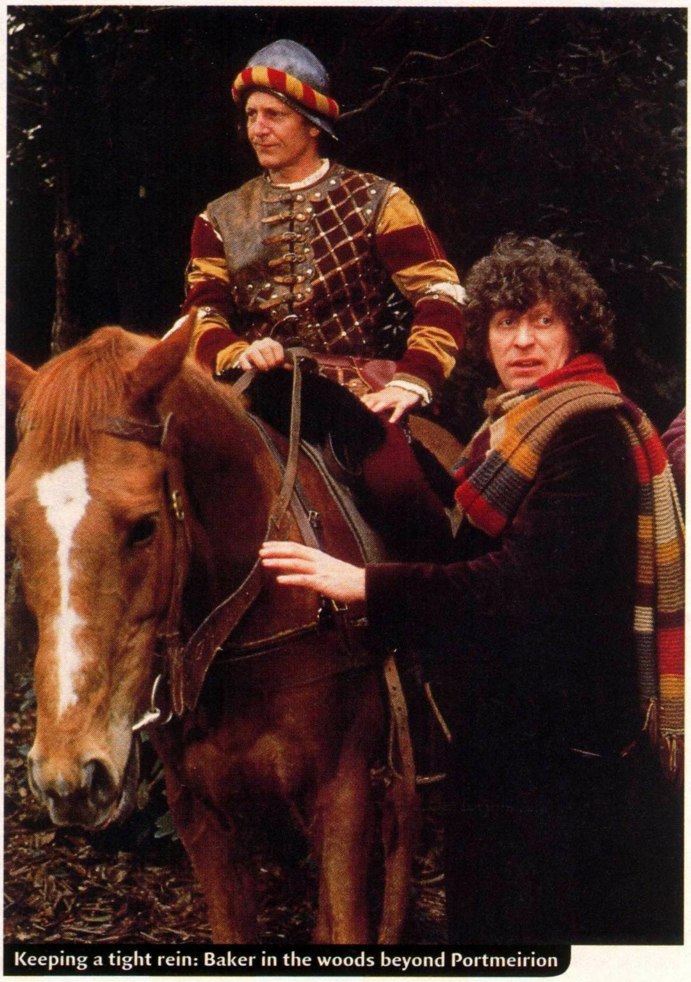
Tom Baker cuts a dash in Barry Newbery's polystyrene ruins

The script called for various Italianate settings including a city gate, a palace with an upper room, an execution yard, a city street, palace gardens and a ruined temple, with other scenes being set in a field, a country road and a vineyard ("The TARDIS is wedged into a bush"). Although the crew had hoped to shoot overseas, Hinchcliffe had a venue closer to home in mind. As a student in the 1960s, he had worked as a tour guide, taking parties of sightseers to Portmeirion, an Italianate village in North Wales [*see panel*]. Hinchcliffe took Bennett to the location, and both agreed that it could double for San Martino.

Since completing work on *The Seeds of Doom* in December 1975, the show's star Tom Baker had been working on the stage; he had also appeared on *Read All About It* on Sunday 8 February. As a result of the popularity of the *Doctor Who* tie-in Target paperbacks, Baker had made personal appearances at book signings in places as far afield as Newcastle (on Saturday 27 March) and Oxford (on Wednesday 14 April); he also been writing a showbusiness column in *The Times* since Saturday 3 April. On the afternoon of Tuesday 27 April, Baker joined co-star Elisabeth Sladen in Studio 1 at Broadcasting House to record an instalment of the BBC Schools radio programme *Exploration Earth*; this edition, *The Time Machine*, saw the Doctor and Sarah observing the creation of the Earth.

Cast members required for filming included Pat Gorman, who had made the first of his many appearances in the series back in 1964, as a guard; likewise, another guard, James Appleby, had been an extra since 1964, with a credited appearance as a policeman in *The Faceless Ones* in 1966. One of the pikemen, Peter Walshe, had played Erak in Bennett's *The Sontaran Experiment* in 1974; his fellow pikeman, Jay Neill, achieved a first screen credit on *Doctor Who*, having been an extra since 1967. Jon Laurimore, a semi-regular in Yorkshire's sitcom *My Old Man*, was cast as Federico very shortly before filming.

By the time of filming, the serial had been titled *Secret of the Labyrinth*. The crew travelled up to Bangor by train from London early on Sunday 2 May, with



Keeping a tight rein: Baker in the woods beyond Portmeirion

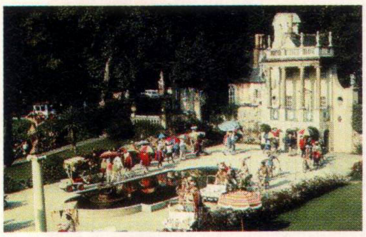
the cast arriving that evening. Most of the main cast and crew stayed in the main hotel, with minor cast members and other crew dispersed among the self-catering cottages; Bennett himself resided in Chantry Row.

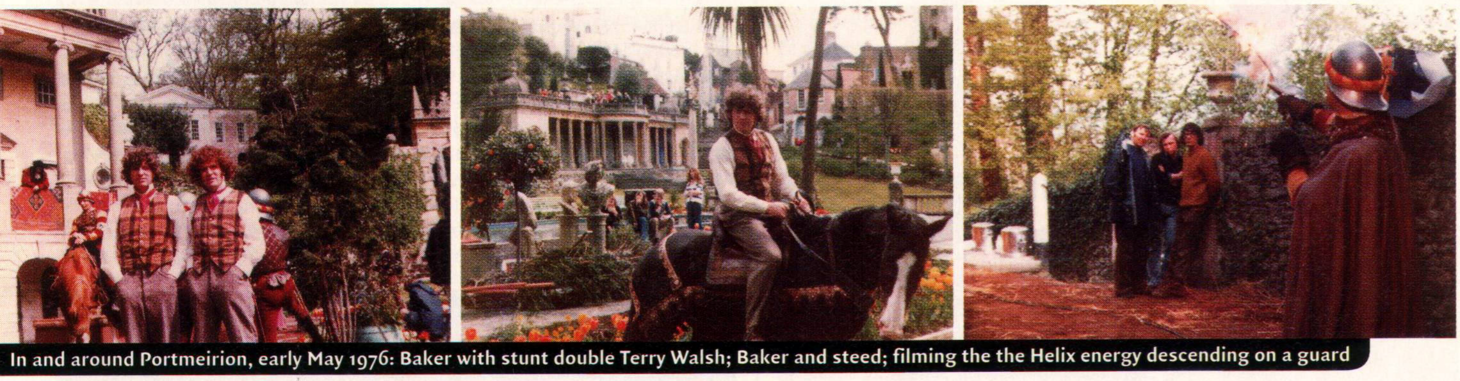
The shoot was attended by Sir Clough Williams-Ellis, the architect of Portmeirion; even at the age of 92, he was an alert and eccentric figure who was delighted to have the crew visit. Tom Baker, in particular, enjoyed his conversations with him.

Shooting began on Monday 3, with a wooden hut beside Hercules Hall housing make-up and wardrobe. Filming on 16mm stock got underway at 'The Field', an area to the north of Portmeirion, at 9.30am; orange floodlights were used to give the Welsh surroundings a Mediterranean look. The first scene filmed showed Federico's men harassing the peasants and setting a hay cart alight. Four horses were required for this scene, and a group of seven stuntmen with horse-riding experience had been hired to double up in many roles; Bennett has recalled how these tough men kept their cigarettes in their codpieces, and that one was nicknamed 'Bronco', because he'd allegedly taken part in American rodeos. Action sequences were largely arranged by regular stuntman Terry Walsh (most often Baker's double in the series). Newbery had believed he'd be able to acquire various costumes used in director Franco Zefferelli's lavish 1968 movie *Romeo and Juliet* to dress the natives of San Martino, but after a trip to Italy he'd discovered that he was actually being offered items from the 1954 Renato Castellani-directed version.

LOCATION Portmeirion

Portmeirion is a picturesque village situated on the North Wales coastline near Penrhyndeudraeth, created by successful architect Sir Clough Williams-Ellis on a peninsula of Tremadog Bay which he had purchased as "a home for fallen buildings" where people could share his appreciation of architecture. By recreating and salvaging parts of other buildings, Williams-Ellis' village was based upon Portofino, a harbour town in Italy; when opened in 1926, the hotel's name came from Portofino and Merioneth in Wales. Buildings were added over 50 years – mainly before 1939 and after 1954 – until, by 1976, Portmeirion was completed. It now included items such as a 17th century banquet hall from Emeral, a 1707 colonnade from Arnois Court near Bristol, a vast fireplace from Hooton Hall acting as a building facade, and the nearby Castle Deudraeth. Because of its Mediterranean style, Portmeirion was often used by film and television crews to double as exotic locales; most notably, in 1966/7 it featured in the enigmatic thriller series *The Prisoner*.





In and around Portmeirion, early May 1976: Baker with stunt double Terry Walsh; Baker and steed; filming the the Helix energy descending on a guard

Next, the crew moved to 'the Woods' to film the invisible Helix moving about, using wind machines on the foliage. The TARDIS' arrival and departure scenes were filmed in the afternoon; originally, Sarah was supposed to find peaches growing nearby, but this was changed to oranges, which the crew hung onto the existing trees. Newbery had constructed a new TARDIS exterior prop after the original had collapsed during OB recording on *The Seeds of Doom* the previous December. This new prop had a flatter roof more like those of the original Police Boxes, and was lighter and easier to transport and assemble. The TARDIS was set up by a stream close to the lake where the attack on the peasant by the Helix energy was filmed. Stuntman Stuart Fell played the peasant, performing an unscripted fall into the lake. Scoones threw 20 feet of waterproofed ignitor cord into the water, which then burned to produce the bubbles and smoke of the Helix energy. Visual Effects provided Fell's pitchfork, inside which was concealed a gas pipe designed to ignite on cue.

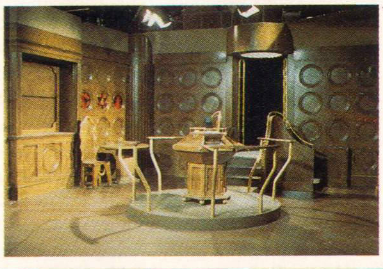
On Tuesday 4, a tractor transported jabolite BBC stock columns up to the ruined temple site behind the village. By now, Newbery had redressed Portmeirion itself, concealing new windows with drapes and shutters, and covering other non-Renaissance elements with sheets of felt that blended into the stonework; Bennett had only selected parts of the village to shoot in as not all buildings had an Italianate flavour. Meanwhile, filming got underway by the Central Piazza balcony for the execution/escape bridging Parts One and Two; Walsh doubled Baker in several action shots now and throughout the week. Afterwards, the crew moved to Bridge House to shoot the arrival of Federico's entourage and the Helix's attack on the soldier in Part One; this later scene required a Visual Effects prop sword to burst into flames. A scene of the Doctor passing the two guards finding the corpse in Part Two was also filmed; a burned dummy 'body' was used.

Wednesday 5 saw a return to 'The Woods', starting with a scene in which the Doctor is chased by Rossini's men; Baker was again doubled in several horseback shots and some stunt falls. The crew then moved along a woodland path to film the Part Two scenes of the Doctor, Sarah and Giuliano at the ruins; a dark filter over the camera lens simulated dusk. Since Bennett could not find a suitable natural entrance to the catacombs, Newbery's team constructed one in a narrow tree-lined path in a hollow by the lake. Williams-Ellis was impressed with the fake ruins, and asked if the columns could be left behind after the shoot; Newbery pointed out that these were only made of expanded polystyrene and would not stand up to the Welsh weather. In the afternoon, the crew filmed the attack by Federico and his men on Sarah and Giuliano, plus the resultant fight in Part Three. The Doctor's view of the two pikemen from the catacombs in Part Two was another day-for-night shot.

The morning of Thursday 6 began on the narrow steps leading down to the beach beside the Watch House, where portions of the Part Two chase were filmed. The crew then moved onto the wide steps leading down from the Hercules Statue, which was where the Doctor's party were to make their way to the catacombs in the same episode. The Doctor leaping over the balustrade on the road leading down to the Fountain and Anchor cottages in the opening chase was filmed next. The last shot of the morning showed the Doctor running down an alley near the Peacock Shop. In the afternoon, shots of Federico and his men riding towards the palace werefilmed; the horses proceeded up the cobbled ramp towards Battery Square, with the domed Pantheon in the background. The crew remained in the main area to shoot the

DESIGN TARDIS control room

A few descriptions of the TARDIS' "second control centre" –such as "a little swivel mirror set into the console" – were in the revised script. Rejecting the bright white walls of earlier TARDIS sets, designer Barry Newbery imagined a darker room, akin to a Victorian sailing ship, or something from the works of Jules Verne. The plywood walls were covered with wood-veneer wallpaper, and coloured plastic was placed in some of the roundels as stained glass; originally it was suggested that these could pulse with light when the TARDIS was in motion. The basic elements of the old set were retained, including a simplified scanner which was now a yellow CSO flat behind wooden shutters manually operated via a wheel-and-chain mechanism. Although Bennett had wanted to retain the moving rotor on the console, this was vetoed by Hinchcliffe on cost and practicality terms. The new console was smaller and static, allowing more freedom for camera angles; mounted on a dais and surrounded by four brass railings, some controls were hidden behind an opening section. The troublesome double doors were replaced by a rear doorway, with steps leading up to a black drape area. For *The Masque of Mandragora*, the set was dressed with the tall chair seen frequently from the William Hartnell era onwards, a recorder representing Patrick Troughton and a red velvet smoking jacket like those worn by Jon Pertwee.



The TARDIS is drawn off-course by strange, unearthly powers

Doctor's party moving along the Bristol Colonnade; Bennett's camera angles hid the mock-Gothic architecture here. Shots of the Doctor fleeing his execution were filmed at the Buddha at the foot of the Pantheon steps, in private gardens near Priors Lodging and in Battery Square, which had been dressed as a marketplace. Two sequences were then to be filmed in the formal gardens showing the Doctor's group being spotted by a guard in Part Two, and the Brethren lurking in the gardens at the start of Part Four. Friday 7 was an additional day to complete any scenes before the crew departed in the afternoon.

Also filmed for the serial was visual effects work for the Mandragora Helix and TARDIS in flight sequences in Part One. Three Helix models were planned; two on film and one in studio. The main Helix was a 5' turntable used for distant shots; this large prop was finished in reflective paint so that it would glow using the Front Axial Projection process, but Bennett disliked this model and it barely featured on the finished programme. Retained was a shot of the TARDIS entering the vortex, an effect achieved by using miniature white polystyrene balls in a transparent wallpaper paste solution swirling in a rotating perspex cone. The studio model of the Titan Hall was simply coloured crystals mounted on a wire-framed spiral.

Rehearsals for the serial – referred to as *The Curse of Mandragora* around this time – began at the BBC's Rehearsal Rooms in Acton around Monday 10 May.

WRITER & DIRECTOR Louis Marks & Rodney Bennett

The Masque of Mandragora was the final *Doctor Who* serial for both Louis Marks and Rodney Bennett. Bennett's career continued with classic serials such as *Rebecca of Sunnybrook Farm, The Legend of King Arthur, Stalky and Co* and *Dombey and Son* as well as *Play for Today*; in 1978 he also directed an acclaimed trilogy of plays about the writer JM Barrie titled *The Lost Boys* for Louis Marks. Leaving the BBC in the 1980s, Bennett has since worked on *The Darling Buds of May, Soldier, Soldier* and *Dr Finlay* as well as helping to set up *The House of Elliott*; his career has also included writing novels for older children.

Marks was still a script editor at the BBC, and found that his forthcoming projects (eg, *Wingate*) with producer Innes Lloyd were occupying his time too much for *Doctor Who* work. In 1977, Marks wanted to become a producer and moved away from writing; by now, his friend Robert Holmes had left as script editor of *Doctor Who*. Marks' acclaimed BBC productions have since included *Eleanor Marx, Fearless Frank, The Lost Boys, The Crucible, Grown-Ups, Time and the Conways, A Month in the Country, Silas Marner, Precious Bane* and *Middlemarch*.

Playing Hieronymous was Norman Jones, who had previously appeared in *The Abominable Snowmen* and *Doctor Who and the Silurians*; Jones was later a regular in *Inspector Morse*. Tim Piggott-Smith, cast as Marco, had appeared in *The Claws of Axos* and had also worked with Bennett on *North and South* in 1975; later noteworthy TV work includes *The Jewel in the Crown* and *The Chief*. The Demnos High Priest was Robert James, who had appeared in *The Power of the Daleks*, and the speaking brother was Brian Ellis, whom Bennett had cast in *The Sontaran Experiment*. For the pre-recorded Mandragoran Titan voice, Bennett employed Peter Tuddenham, who had provided various voices on *The Ark in Space*; the following year, Tuddenham joined the regular cast of *Blake's 7*, for which he provided the computer voices.

During the rehearsal period, the departure of Elisabeth Sladen from the series was announced; this was a decision which the actress had taken at the end of 1975. The news was released on Thursday 13 May, the same day that Baker and Sladen recorded the Argo LP *Doctor Who and the Pescatons*; Sladen featured on that evening's *Nationwide* and was interviewed alongside both Hinchcliffe and Baker on *Newsbeat*. Rewrites were still being made to the script, with an extra scene showing Hieronymous addressing the Titan voice being added to Part Two on Wednesday 19. Baker complained about the Doctor's rescue of Sarah from the temple in Part Two, saying that the notion of him sneaking in un-noticed was ridiculous; Bennett's camera angles were planned to disguise this.

> **'Masque had colour and variety and interest at all levels. Tom Baker was superb – a wonderful contemporary figure'**
>
> **Louis Marks**

By the time recording began, the serial had been retitled *The Masque of Mandragora*; although the usual title sequence film was retained, a new serif typestyle was used on the credits. The first two-day session began on Monday 24 May in TC3, with recording between 7.30 and 10pm each evening. The first day saw recording of all the Parts One and Two Palace scenes, using the sets for Hieronymous' Cell, Giuliano's Room, the State Room (which had doubled as the Duke's Bedroom), Federico's Room and a corridor set. The State Room was a redressed version of a set designed by Kenneth Sharp for a programme celebrating the 70th birthday of musician Yehudi Menuhin; when Newbery saw the set in TC1 he asked to have it retained for use in *The Masque of Mandragora*. For many of his sets, Newbery was inspired by the detailed paintings of 15th century Venetian artist Vittore Carpaccio, whose images were used as the basis for Giuliano's Room.

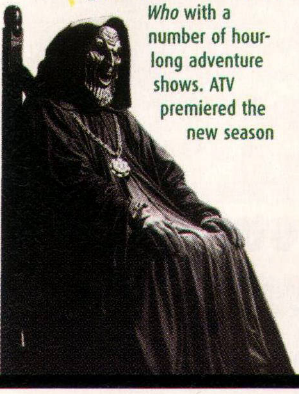
The Parts Three and Four Palace scenes were completed he following evening, Tuesday 25. Generally, these were recorded in sequence, bar one section which allowed Sladen to change into her masque ballgown for the final scenes. Five dancers were hired for the masque scenes in Part Four, with Fell donning a jester's outfit to perform various tricks including backflips, fire-eating and juggling. Three pieces of stock music were played into studio during the masque scenes, all taken from the LP *Tanzmusic Der Renaissance* (55 seconds of P Attaingnant's *Basse Dane La Brosse*, 52 seconds of *Branle de Champagne* by C Gervaise and one minute 25 seconds of *Istampita Cominciamento de Gioia Ulsamer Collegium*). The arrival of the disguised Brethren was recorded in cutaway shots, as was the massacre of the guests, necessitating a lot of pauses to line up a spark generator, which was used to give the impression that energy was firing from the Brethren's fingers and striking down the dancers.

Rehearsals restarted around Wednesday 26, but there were still rewrites being made to Part Three. Several scenes were expanded on Monday 31, including the scene on the grotto stairs where the Doctor makes references to meeting 19th century hospital reformer Florence Nightingale and taking sword-fighting lessons from the bodyguard of Egyptian ruler Cleopatra. Another change was the dungeon scene, in which the Doctor explains about how his companions can understand other languages because he shares his Time Lord gift with them.

The final studio session, also in TC3, began on Sunday 6 June,. Recording started with the Part One TARDIS Corridor scene; this used yellow CSO for the

BROADCAST & RECEPTION

The Masque of Mandragora began the new season of *Doctor Who* on Saturday 4 September 1976 as part of a strong new line-up for BBC1; the schedule for the evening was *The Wonderful World of Disney, Doctor Who, The Generation Game, The Duchess of Duke Street, The Two Ronnies, Starsky and Hutch, News, Match of the Day* and *Parkinson.* After the complaints from the National Viewers and Listeners' Association about elements of Season 13, *Doctor Who* was now scheduled after 6pm; thus the ITV regions had a start on *Doctor Who* with a number of hour-long adventure shows. ATV premiered the new season of a revamped *Space:1999*, but the response to the first season had been poor. Granada screened the 1960s SF series *The Invaders* while Southern opted for another vintage show in *Mission: Impossible.* Other regions screened a variety of local shows in this slot, leading up to the largely networked talent show *New Faces.*



As it transpired, the BBC1 Saturday schedule was a massive success, with even *Doctor Who* entering the TAM top 20. *The Generation Game* hosted by Bruce Forsyth was one of the chart-topping programmes of the Autumn 1976 season with around nine million viewers. *The Duchess of Duke Street*, a new drama starring Gemma Jones as an Edwardian hotelier, was also high in the charts with up to eight million tuning in; a similar audience was watching Ronnie Barker and Ronnie Corbett's comedy sketches in *The Two Ronnies.* The new fast-moving American cop show *Starsky and Hutch* was a regular chart fixture with eight million followers. By comparison, previously successful ITV shows such as *Celebrity Squares, Within These Walls* and the new detective import *Baretta* were failing to chart.

Doctor Who's audience was up by two million viewers on the previous season's debut, with very positive audience reaction. An audience profile study indicated that the balance between male and female viewers was generally equal, with 56% of the audience being over 15. An Audience Research Report on Part Four was prepared on Tuesday 7 December; the 230 viewers had mixed feelings about the slow plot and there were some unfavourable comparisons of Tom Baker's Doctor; however, the children's views were very positive. Louis Marks recalled Philip Hinchcliffe remarking to him that there had been complaints about the off-screen torture of Marco in Part Three. Marks also found that his BBC colleagues were congratulating him on the very deep drama in his episodes; Hinchcliffe nominated *The Masque of Mandragora* for repeat as an example of Baker's era in *The Five Faces of Doctor Who* in 1981.

shot of the Doctor and Sarah looking through the door of the boot cupboard, adding a colour photocaption of a vast stately home's hall. The rest of the evening then concentrated on Parts One and Two scenes in the secret passage, the ruined temple, the catacombs and the grotto staircase. It had now been decided that the Mandragora energy would not be invisible after all. Bennett came up with the notion of superimposing something like a sparkler on the picture, and Scoones opted to use a powerful industrial sparkler. Recorded against a black background and tinted red, this was superimposed over the main action and moved by tilting or zooming the camera focused on it. For the scenes in which the ruined temple is restored to its Roman glory, Newbery had set details painted onto gauzes which were invisible in the shadows, but could 'magically' appear as red lights shone on the set. The shaft of yellow/orange light which appears as Hieronymous speaks to the Titan voice was achieved by superimposing a lava lamp over the picture.

Monday 7 saw the remaining Parts Three and Four Earth scenes being recorded, using the same sets as the previous day, plus scenes in the Palace Dungeon. CSO was used for shots of the Brethren receiving power from the sacred stone in Part Three. A smoke gun was used to show the effect of Hieronymous' blast on Federico at the end of Part Three. Although it had originally been planned to achieve the shot of the astrologer's glowing face by having Jones wear a mask of CSO material, the luminosity beneath the hood was poor; instead, light from the lava lamp was superimposed inside the static cowl. The final scene of the evening was set in the Temple Ruins, with Sladen again in her masque outfit; an animated caption had been prepared for the shot of the eclipse and a spider form of the spark generator was used for the Brethren's demise. During a recording break, Baker replaced Jones in the Hieronymous costume, miming to dialogue which Jones had pre-recorded.

The final day, Tuesday 8, was devoted to scenes in the new TARDIS Control Room, the Titan Hall and also some of the effects scenes in the Temple Ruins for Part Four. In addition, the Mandragora energy effect was added to the film sequences. For the scenes in which the TARDIS is sucked into the Helix, Baker and Sladen's images were double-reflected and recorded off a rippling sheet of mirrorlon. The Titan Hall sequences were achieved by positioning Baker, Sladen and the TARDIS on a green CSO set, mixed in with Scoones' small model of the helix; roll-back-and-mix was used for the TARDIS dematerialisation. For the scenes where the Doctor confronts Hieronymous and drains his power, close-ups of the static golden mask were recorded, pulsing with superimposed light. Camera rehearsals were attended by members of the fledgling *Doctor Who* Appreciation Society, who had been invited along by Hinchcliffe.

Parts One and Two of *The Masque of Mandragora* were edited on Tuesday 8 June. Part One suffered only four minor cuts: the end of the Duke's death scene; some of Sarah being smothered by the Brethren in the orange grove; a short scene showing Hieronymous in his cell measuring a foaming concoction into a phial as the curfew sounds; and the sequence showing the Brethren showering petals on the sacrificial stone, which was moved to Part Two. In Part Two, the scene in which the Helix energy enters Hieronymous suffered two cuts; the very start and end (where Hieronymous, asking what he must do, is told: "There is one being apart from you who knows of our presence. He is called the Doctor. He must be found and eliminated"), were removed. Also lost was a scene in Federico's Room, just prior to the Doctor and Sarah meeting Giuliano, where Rossini says that the pair have been seen in the palace gardens, and Federico tells him to have the executioner standing by, so they can be taken straight to the block. The next scene's end was trimmed to remove Sarah and the Doctor pondering what to do with Demnos.

Part Three was edited on Saturday 19, with several of the early scenes resequenced. The end of a catacombs scene lost Sarah telling the Brethren that they are crazy, and a cut was made to the middle of the scene where the high priest speaks to Hieronymous in his cell. The end of a scene between Federico and Rossini was cut; the Captain advises caution about moving against Giuliano with important visitors present, but Federico condemns his nephew as a traitor, a Christian prince dabbling in the black rites. Clenching his fist, Federico tells

Jester minute: Sarah (centre back) joins in the revels at the masque

'Actors loved doing Doctor Who. It actually had a reputation for integrity – they could play real parts'

Rodney Bennett

Mane attraction: the Doctor's party piece proves a roaring success

Rossini: "The Holy Father himself will kiss my hand for cleansing the state of San Martino." The only minor trim made to Part Four on Sunday 20 was the last line, where Giuliano, having seen the TARDIS vanish, declares, "There is a reason for everything – even this. One day science will explain it all . . .".

An hour-long gallery session on Wednesday 28 July was used to add electronic effects. Composer Dudley Simpson returned to *Doctor Who* for the entire season; by now, the Australian was turning down other work to ensure that he was free for the series. Simpson's 42-minute score included a specific theme which he had developed for Baker's Doctor at the end of Part Four.

Promotional material for *The Masque of Mandragora* described it as "a swashbuckling tale of strange sorcery and evil intrigue in 15th century Italy", emphasising the use of the Italian costumes and Portmeirion. As well as being the first period *Doctor Who* in some time, the serial promised guest stars Laurimore and Jones and that the Doctor would reveal some of the mysteries of the TARDIS and its new control room. On Thursday 2 September, the Autumn Season issue of *Radio Times* included an article titled *Dr Who's Renaissance* which was accompanied by a black-and-white picture of Baker by Barry Fantoni. This was an interview with Hinchcliffe, who explained that he was aiming for a wider audience with his Shakespearean mix of "sword-play, horse-riding and magic"; he was also mothballing the old monsters. The programme listing for Part One was accompanied by a piece of art from Roy Ellsworth showing Hieronymous, the Doctor and the Helix. A 53-second trailer for *The Masque of Mandragora* was shown at 10.00am on the morning of Saturday 4, with John Braben providing narration over a montage of shots including the TARDIS entering the Helix and the attack on the peasant by the lake; the show was also featured in a new season trailer at 5.13pm. The same day, Nancy Mills of *The Guardian* commented on how Baker was an inspired choice as the Doctor, and contributed to the series' cult appeal.

The *Masque of Mandragora* was sold abroad to various countries, including: Dubai in December 1977; Australia's ABC in February 1978; North America from 1978 (initially with an opening Howard da Silva narration; it has also been screened in the US as a 92-minute TV movie compilation); Ecuador late in 1978; Chile, Mexico and Venezuela in February 1979; Guatemala and Brazil in March 1979; New Zealand in July/August 1979; Canada in July 1979 for screening in 1980; and Hong Kong in September 1979.

Marks' scripts were novelised by Hinchcliffe as *Doctor Who and the Masque of Mandragora*, with some of the cut material reinstated. Published by Target in paperback in December 1977 with a hardback from Longbow in January 1978, both editions bore a cover by artist Mike Little. Hinchcliffe defined the setting of the serial as 1492 – a bad year for European culture and politics, during which Lornezo the Magnificent died and a Borgia Pope, Alexander VI, was elected. In November 1979, Pinnacle Books issued an American edition, with a painted cover by David Mann. A French edition, *Docteur Who: Le Masque de Mandragore*, translated by Richard D Nolane and adapted by Corine Derblum, was published in June 1987 by Editions Garanciere, with a cover by Penichoux. The most recent edition, *Doctor Who: The Masque of Mandragora*, was issued by Target in September 1991 with a new cover by Alister Pearson.

The Helix sound effect was issued on *Doctor Who: Sound Effects No 19*, a BBC LP/cassette released in May 1978. *The Masque of Mandragora* was released by BBC Video in August 1991 with a cover painting by Alister Pearson; the BBC Film and Videotape Library retains D3 digital transfers from the original two-inch videotape. In July 1993, the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* also included the Helix Void sounds.

The Masque of Mandragora was first shown on satellite/cable station Superchannel over September and October 1987; on UK Gold, it was first screened in both episodic and compilation forms in October 1993.

SERIAL 4M THE MASQUE OF MANDRAGORA

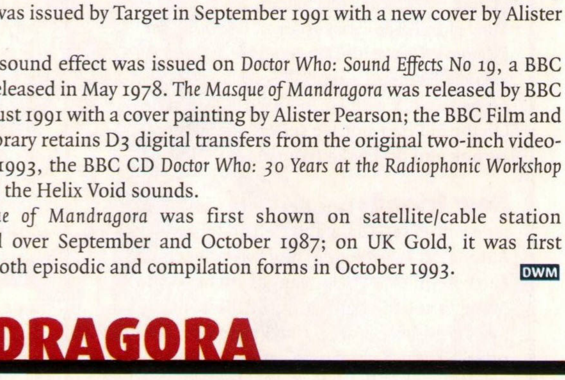
CAST Tom Baker *Doctor Who* with Elisabeth Sladen *Sarah Jane Smith*, Jon Laurimore *Count Federico* [1-3], Antony Carrick *Captain Rossini*, Pat Gorman *Soldier* [1], Gareth Armstrong *Giuliano*, Tim Piggot-Smith *Marco*, Norman Jones *Hieronymous*, Robert James *High Priest*, Brian Ellis *Brother* [1]; James Appleby, John Clamp *Guards* [2]*; Peter Walshe, Jay Neill *Pikemen* [2], Peter Tuddenham *Titan Voice* [2], Stuart Fell *Entertainer* [4]; Peggy Dixon, Jack Edwards, Alistair Fullarton, Michael Reid, Kathy Wolff *Dancers* [4].
*Also appears in Part One, uncredited

EXTRAS Paddy Ryan, Bruno McLoughlin *Stuntmen/Bodyguards*; Dennis Plenty *Soldier*; Billy Horrigan, Stuart Fell, Tex Fuller, Roy Street *Stuntmen/Soldiers*; Walter Henry, Christopher Holmes, Clinton Morris, Mary Rennie, Penny Lambirth, Leslie Weekes *Peasants*; Penny Lambirth, Clinton Morris, Christopher Holmes, Walter Henry, Mary Rennie Travellers; David Rolfe, Lincoln Wright, Lionel Taylor, David Wilde, Cavin Ianson, Michael Mulcaster, Maurice Quick, David Glynn Rogers, Paul Barton *Priest/Dying Duke/Nobles/Soldiers/Brethren*; Ken Tracey *Soldier*; George Ballantine *Servant*; Leslie Weekes, Cy Town *Brethren*; Peter Pocock *Stuntman/Brother*; Stuart Fell *Stuntman/Peasant at Lake*; Peter Pocock *Stuntman/Soldier*; Terry Walsh *Stunt Double for Doctor Who*; Roy Pearce *Brother*; Tex Fuller *Stuntman/Executioner*; Leslie Weekes, Cy Town *Drummers*; Leslie Weekes, Cy Town *Pikemen*; Peter Pocock, Roy Street *Stuntmen/Pikemen*; Keith Ashley *Traveller*; Keith Norrish, Keith Ashley, Walter Henry, Christopher Holmes, Clinton Morris, Terry Sartain, Pat Gorman *Brethren*; Keith Norrish *Soldier*; Paddy Ryan, Bruno McLoughlin *Stuntmen/Brethren*; Martin Clarke, Neville Ware, Jess Willard, Kevin Moran, Martin Grant, Derek Chafer, Eddie Somer *Soldiers/Courtiers*; James Muir, Dennis Plenty, Clive Rogers *Brethren*; Penny Lambirth, Sheila Vivian, Jill Goldston, Barbara Bernell, Jean Channon *Courtiers*; Cy Town *Servant*.

CREDITS *Written by* Louis Marks. *Incidental Music by* Dudley Simpson. *Title Music by* Ron Grainer and the BBC Radiophonic Workshop. *Title Sequence* Bernard Lodge. *Production Unit Manager* Christopher D'Oyly-John. *Production Assistant* Thea Murray. *Special Sound* Dick Mills. *Visual Effects Designer* Ian Scoones. *Lighting* Dennis Channon. Sound Colin Dixon. *Film Cameraman* John Baker. *Film Recordist* Hugh Cleverley. *Film Editor* Clare Douglas. *Costume Designer* James Acheson. *Make Up Artist* Jan Harrison. *Designer* Barry Newbery. *Script Editor* Robert Holmes. *Producer* Philip Hinchcliffe. *Directed by* Rodney Bennett. *BBC © 1976*

ORIGINAL TRANSMISSION

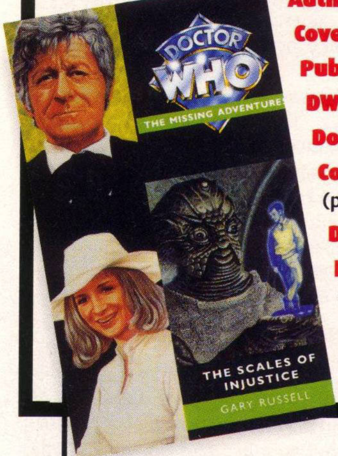
Episode	Transmitted	Time	Duration	Rating (Chart pos)	App index
Part One	4 September 1976	6.10-6.35pm	24'31"	8.3M (40th)	58
Part Two	11 September 1976	6.05-6.30pm	24'44"	9.8M (22nd)	56
Part Three	18 September 1976	6.10-6.35pm	24'34"	9.2M (29th)	-
Part Four	25 September 1976	6.10-6.35pm	24'45"	10.6M (23rd)	56



Everything you ever needed to know about . . .

THE SCALES OF INJUSTICE

compiled by **Matt Wicks**



Author Gary Russell

Cover artwork Andrew Skilleter

Publication July 1996

DWM review 240

Doctor The Third

Companions Liz Shaw, Brigadier Lethbridge-Stewart, Mike Yates (promoted to Captain in this book), John Benton

Dates March, 19-?

Locations Cambridge, UNIT HQ, Kent, Gerrards Cross, L'Ithe (one of the Channel Islands)

Mind the gap Occurs between Inferno and *Terror of the Autons*, immediately after *The Eye of the Giant* and before *The Devil Goblins From Neptune*

The plot in 25 words Two women choose not to stand by 'their' men as UNIT faces hybrid Silurians, hybrid Autons, hybrid Cybermen, a slavering hybrid dog and budget cuts.

Old friends From UNIT: Major-General Scobie (*Spearhead From Space*), Carol Bell (*The Mind of Evil, The Claws of Axos*), Osgood (*The Dæmons*), Cosworth (*The Mind of Evil*) and WPC Patricia Haggard also makes a cameo (she will go on to work with Liz in BBV's *PROBE* series). On the Silurian side we see Icthar, Scibus, Tarpok and (a) Myrka (*Warriors of the Deep*).

New friends Jana Kristen (a Dutch Sarah Jane with bite); Ciara and Cellian (a semi-Autonated Tweedledum and Tweedledee). The Earth Reptiles include: Baal (a scientist who is made to see the light); Chukk (the wise one who dies, inevitably); Auggi (Baal's mother, the mad one). The un-named pale young man who was partially 'cyberdised' by Tobias Vaughn (*The Invasion*) and is the villain of the piece.

Other voyages The Doctor has visited Elbyon, a continent on Avalon (*The Sorcerer's Apprentice*), where he picked up "a pleasant little vinegar".

> **'Frequently, the writing style is strongly reminiscent of Silurian creator Malcolm Hulke's own novelisations'** *Shelf Life, DWM 240*

Along for the ride Liz was born in the Home Counties, but now lives in Soho. She has been with UNIT for eight months, which would seem to place this story in June as she began her 'internment' at the very end of October. However, internal dates in the book set it at the end of March. She has doctorates in Chemistry and Medicine, honorary doctorates in Metaphysics and Humanities and other qualifications in Economics, History and Latin. She smokes a pipe, as per the *PROBE* video series. She appears to leave at the end of this story (but clearly didn't for some reason, since she actually leaves in *The Devil Goblins From Neptune*).

The Brigadier lives at Gerrards Cross with his wife, Fiona (who divorces him during the course of this book) and his five year-old daughter, Kate (seen in *Downtime*); Fiona is 35, and they have been together for eight years. He was at Sandhurst with Sir Marmaduke Harrington-Smythe, who was a training marshal when Lethbridge-Stewart almost killed someone with a faulty rifle; Smythe was held responsible and made to resign. Doris was also at Sandhurst, and they enjoyed a relationship until she started seeing (and married) Georgie Wilson. He met her in Brighton the day after his wedding to Fiona when she gave him a watch, but they have drifted apart since then.

Rough Guide Majus 17 has wonderful waters.

In Silurian history, Masz K'll was a warrior chief from the Third Dynasty who fought the Two Faced Lizard. Panun E'ni was the leader of the Southern Clan who conquered much of the world until he was defeated by Tun W'lzz, which led to the unification of the race. The Triad is composed of Icthar, Scibus and Tarpok. Their shelter awoke about 40 years before this story (in the 1930s).

Silurians synthesise all their food, so as not to deplete the world's resources; they are not, however, strictly vegetarian. They have holographic technology but not space flight. The vests they wear are to protect them against pressure underwater. There are strong prohibitions against mating between Silurians and Sea Devils, because it leads to genetic instability.

A group of Silurians supposedly awoke in the Antarctic during the 1920s (a reference to Gary Russell and Nick Briggs' fan-produced Audio Visuals play *Endurance*).

Other notes UNIT personnel: Hawke has been the Brigadier's administrative assistant since they were based at Guildford, and was engaged to Captain Hawkins (*Doctor Who and the Silurians*); Major (James) Turner (*The Invasion*) married Isobel Watkins, and they have since been posted to Sri Lanka; and Jimmy Munro (*Spearhead*) has now returned to the regular army.

The Vault contains various items stolen from UNIT, including Mars Probe Six, technology from WOTAN, Cyber-guns, the Silurian plague, Nestene energy units, a Dalek, plus the frozen bodies of George Ratcliffe (*Remembrance of the Daleks*), Melvin Krimpton (*The War Machines*), Steven Weams (*The Web of Fear*), George Hibbert (*Spearhead*) and Mark Gregory (*The Invasion*).

C19 was established in the 1950s. In the 1960s, following the 'Shoreditch Incident', responsibility for Intrusion Counter Measures was given to them. The special unit was led by Ian Gilmore, who brought in Rachel Jensen, Allsion Williams (all *Remembrance*) plus Ruth Ingram (*The Time Monster*) and Anne Travers (*The Web of Fear*). Gilmore met Lethbridge-Stewart after the events of *The Web of Fear* and encouraged him to set up UNIT.

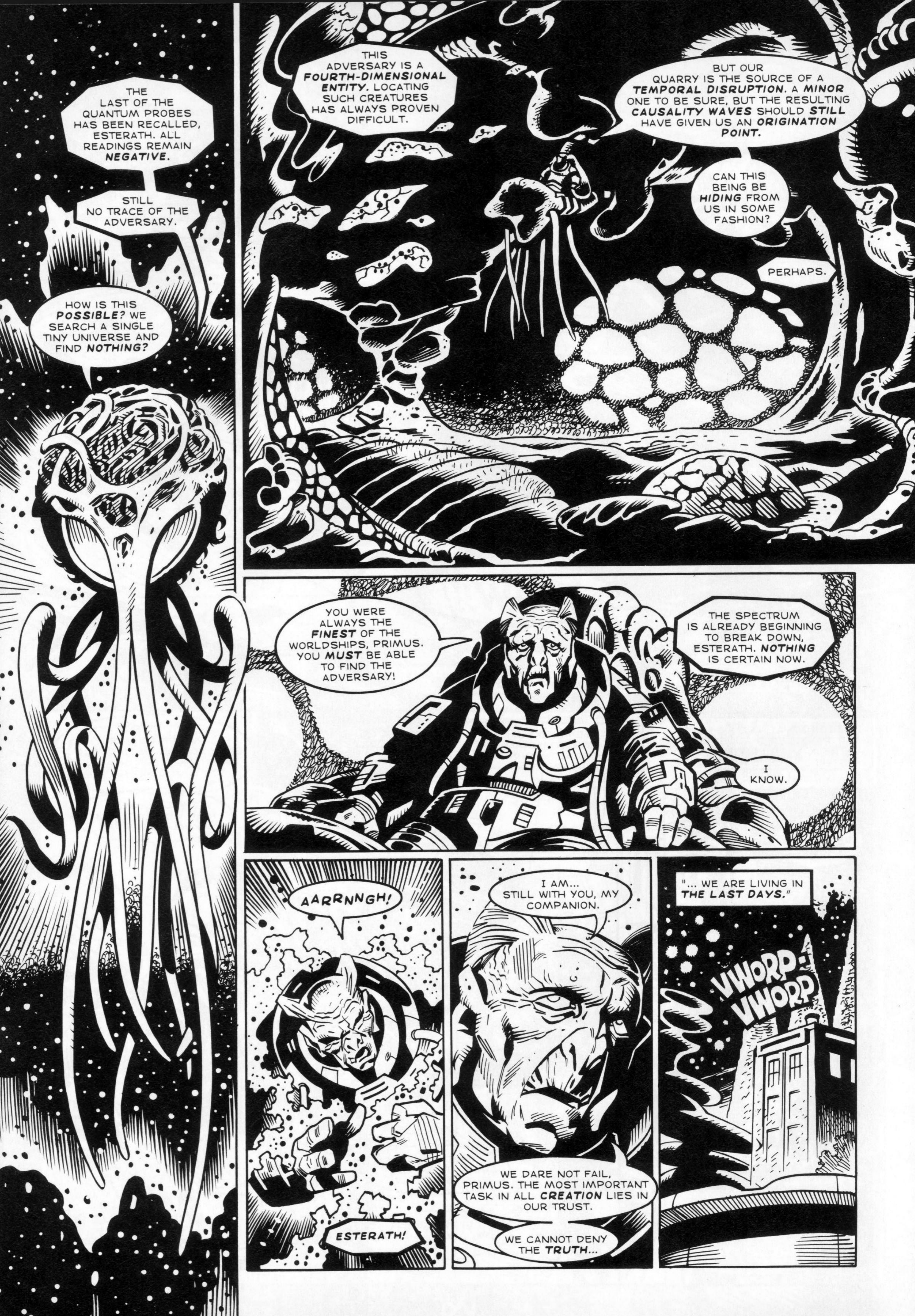
The Scales of Injustice follows the continuity of the *Cave Monsters* novelisation, using the names Okdel and Morka; it went through a number of revisions, details of which can be found at *http://www.gary.dircon.co.uk/StrangeScales.html*. It was originally titled *Island of Fear* and featured the Kraals, and then became *Genesis of Terror*.

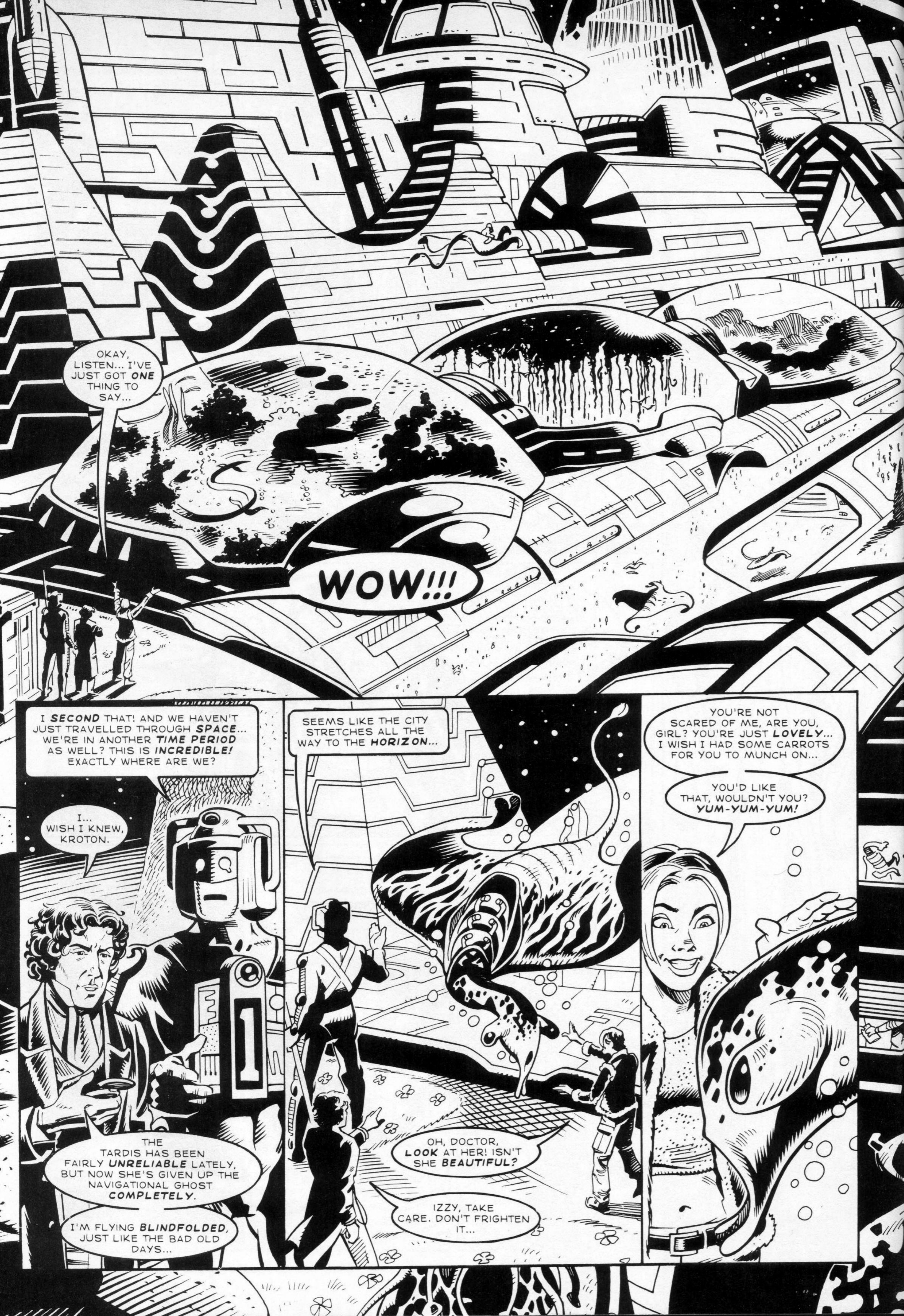
A number of characters also appear in Russell's later *Business Unusual*.

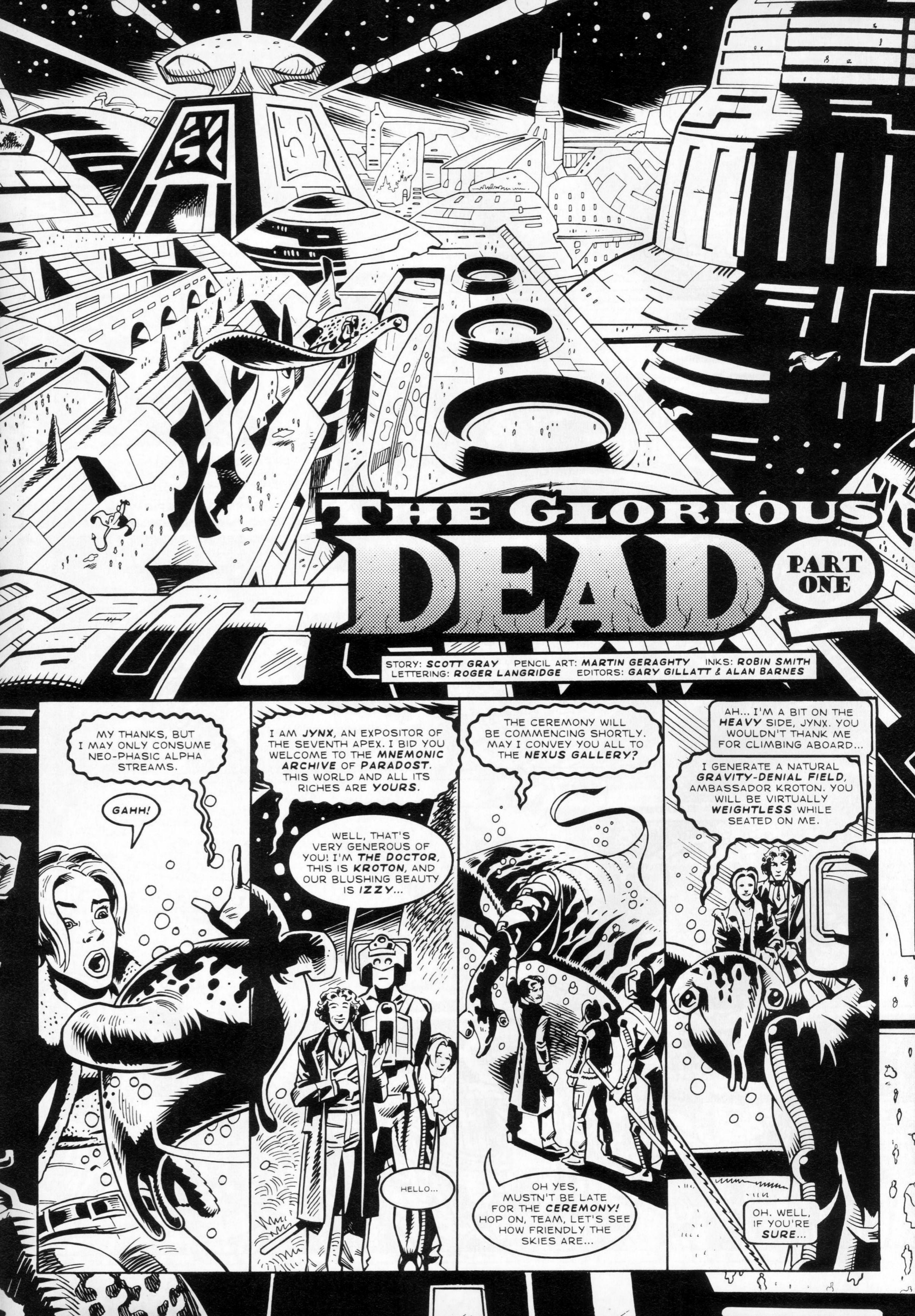
Inside the TARDIS The TARDIS vineyard gets a mention.

Quotable quotes "Did you say something Brigadier, or were you just releasing some of that pent-up hot air you keep in your breeches?"

DWM


THE LAST OF THE QUANTUM PROBES HAS BEEN RECALLED, ESTERATH. ALL READINGS REMAIN NEGATIVE.
STILL NO TRACE OF THE ADVERSARY.
HOW IS THIS POSSIBLE? WE SEARCH A SINGLE TINY UNIVERSE AND FIND NOTHING?
THIS ADVERSARY IS A FOURTH-DIMENSIONAL ENTITY. LOCATING SUCH CREATURES HAS ALWAYS PROVEN DIFFICULT.
BUT OUR QUARRY IS THE SOURCE OF A TEMPORAL DISRUPTION. A MINOR ONE TO BE SURE, BUT THE RESULTING CAUSALITY WAVES SHOULD STILL HAVE GIVEN US AN ORIGINATION POINT.
CAN THIS BEING BE HIDING FROM US IN SOME FASHION?
PERHAPS.
YOU WERE ALWAYS THE FINEST OF THE WORLDSHIPS, PRIMUS. YOU MUST BE ABLE TO FIND THE ADVERSARY!
THE SPECTRUM IS ALREADY BEGINNING TO BREAK DOWN, ESTERATH. NOTHING IS CERTAIN NOW.
I KNOW.
AARRNNGH!
ESTERATH!
I AM... STILL WITH YOU, MY COMPANION.
WE DARE NOT FAIL, PRIMUS. THE MOST IMPORTANT TASK IN ALL CREATION LIES IN OUR TRUST.
WE CANNOT DENY THE TRUTH...
"... WE ARE LIVING IN THE LAST DAYS."
VWORP-VWORP


OKAY, LISTEN... I'VE JUST GOT **ONE** THING TO SAY...
WOW!!!
I **SECOND** THAT! AND WE HAVEN'T JUST TRAVELLED THROUGH **SPACE**... WE'RE IN ANOTHER **TIME PERIOD** AS WELL? THIS IS **INCREDIBLE!** EXACTLY WHERE ARE WE?
I... WISH I KNEW, KROTON.
THE TARDIS HAS BEEN FAIRLY **UNRELIABLE** LATELY, BUT NOW SHE'S GIVEN UP THE NAVIGATIONAL GHOST **COMPLETELY**.
I'M FLYING **BLINDFOLDED**, JUST LIKE THE BAD OLD DAYS...
SEEMS LIKE THE CITY STRETCHES ALL THE WAY TO THE **HORIZON**...
OH, DOCTOR, **LOOK** AT HER! ISN'T SHE **BEAUTIFUL?**
IZZY, TAKE CARE. DON'T FRIGHTEN IT...
YOU'RE NOT SCARED OF ME, ARE YOU, GIRL? YOU'RE JUST **LOVELY**... I WISH I HAD SOME CARROTS FOR YOU TO MUNCH ON...
YOU'D LIKE THAT, WOULDN'T YOU? **YUM-YUM-YUM!**

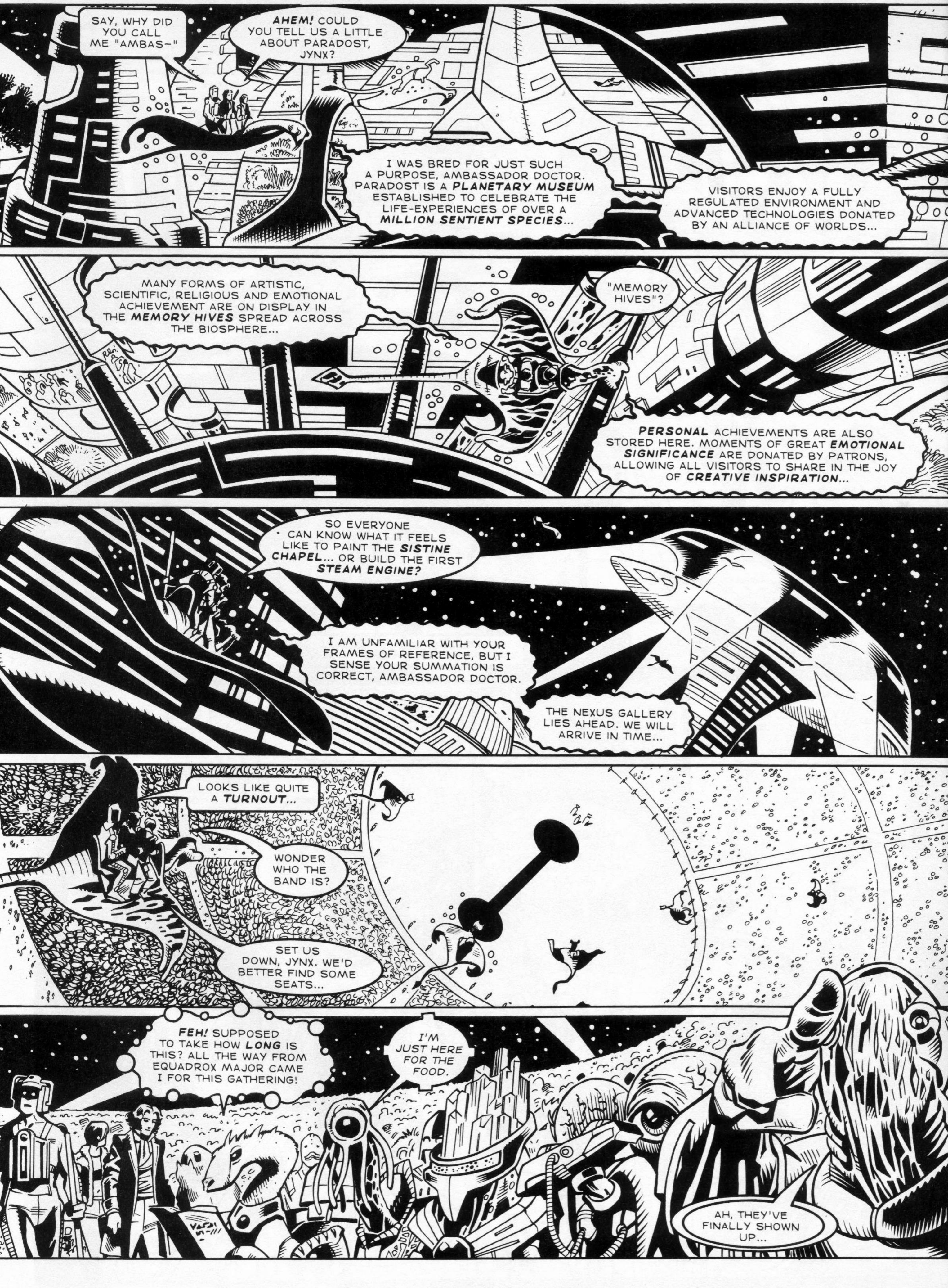


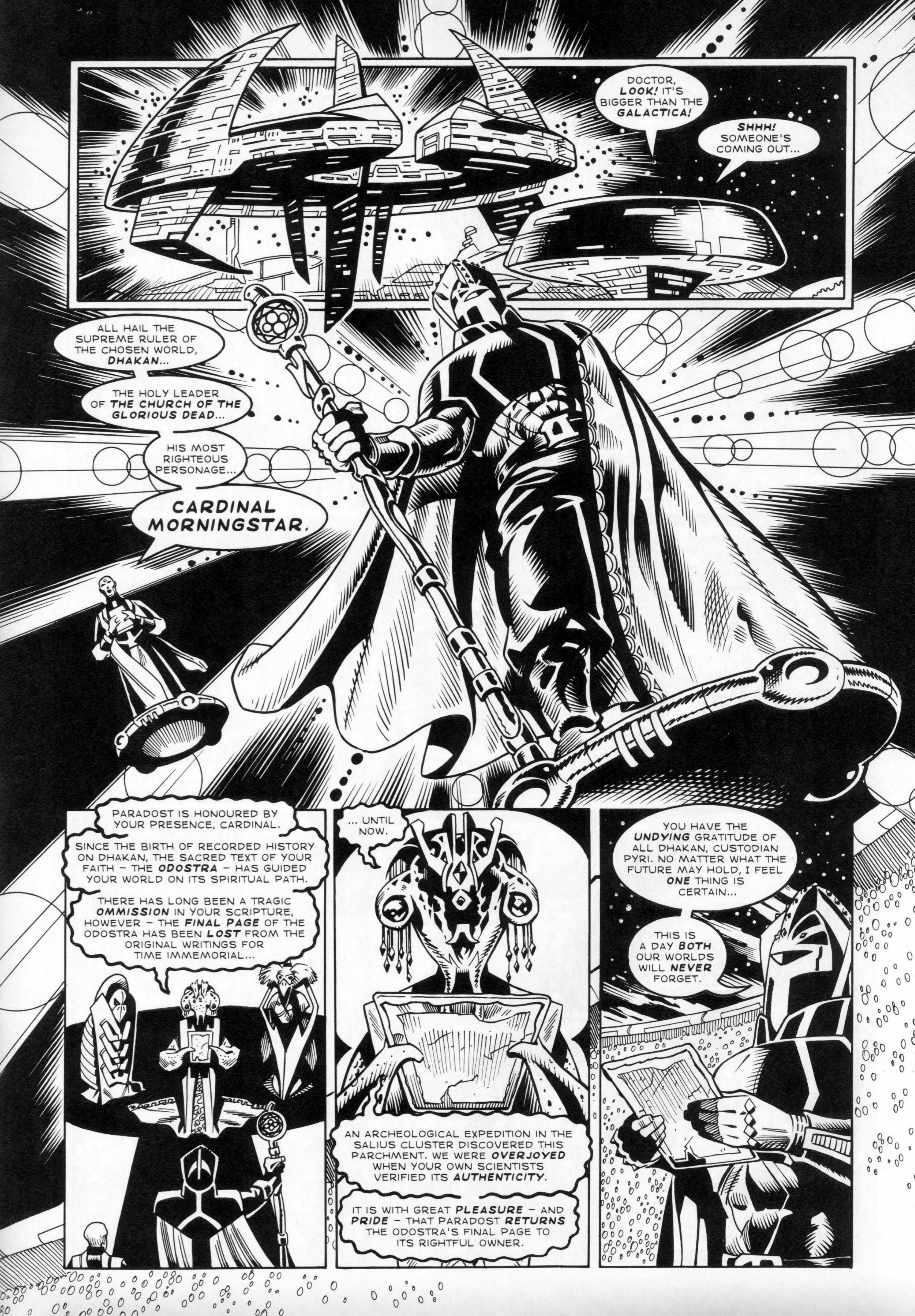
THE GLORIOUS DEAD

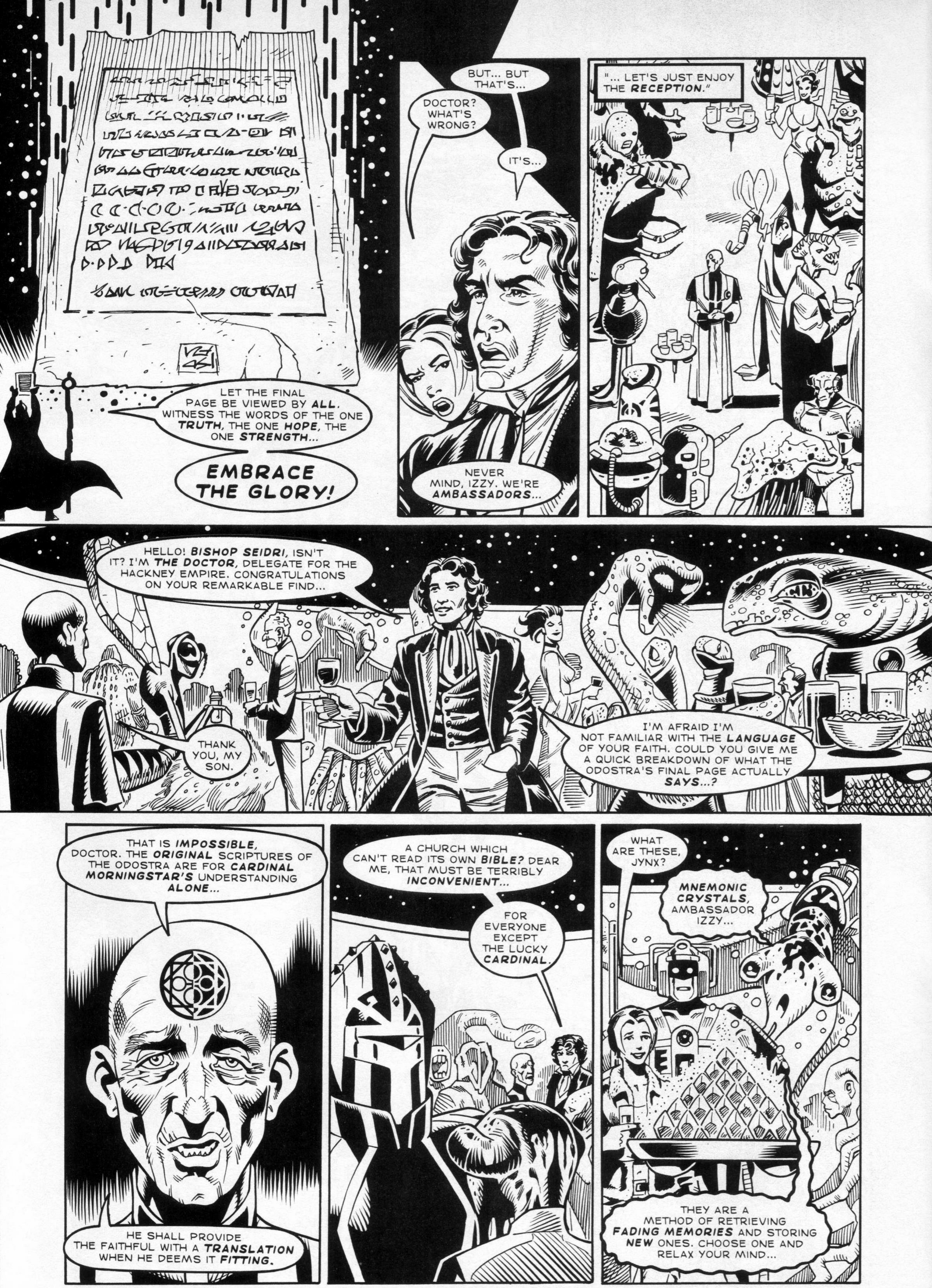
PART ONE

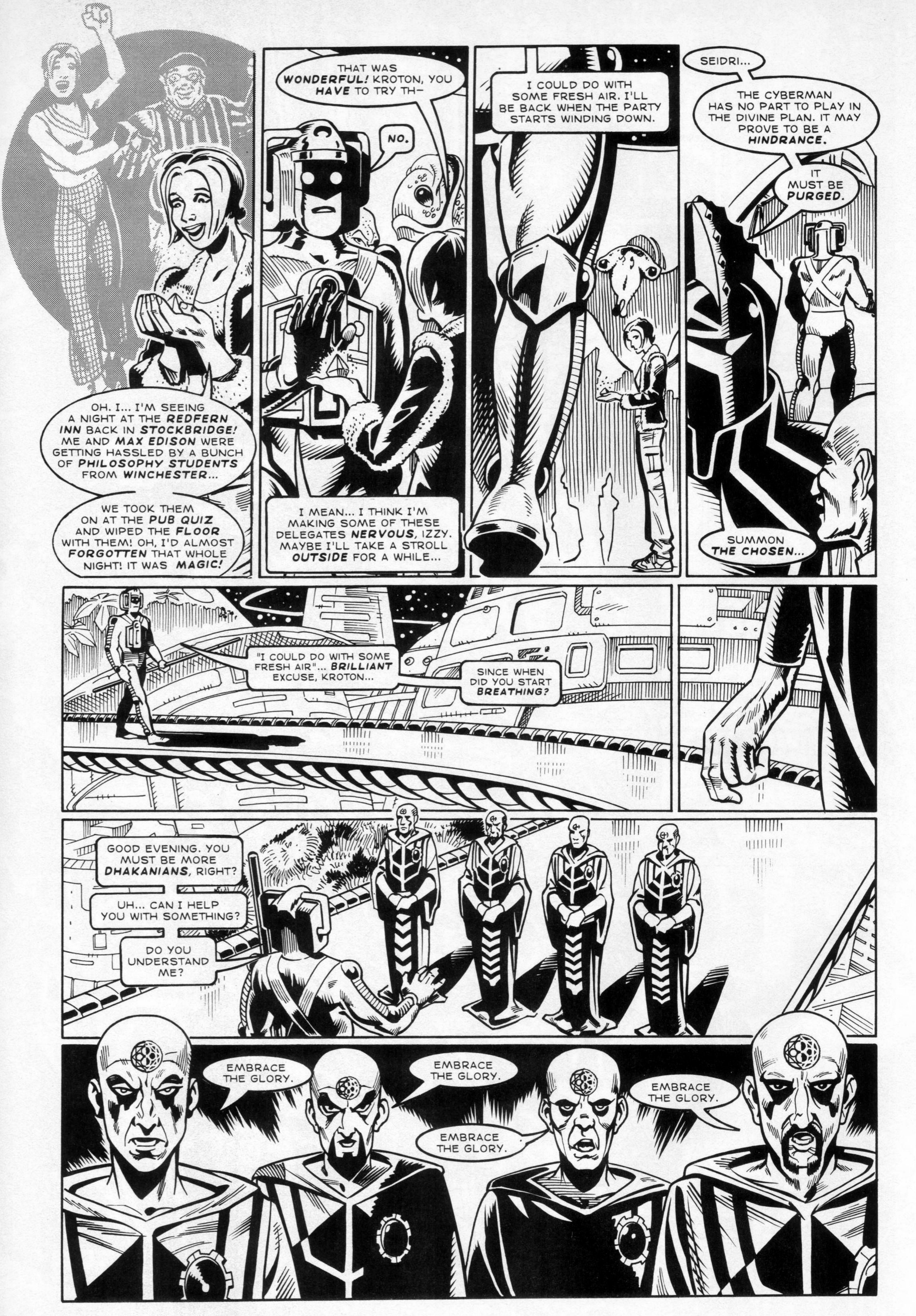
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY** INKS: **ROBIN SMITH**
LETTERING: **ROGER LANGRIDGE** EDITORS: **GARY GILLATT & ALAN BARNES**

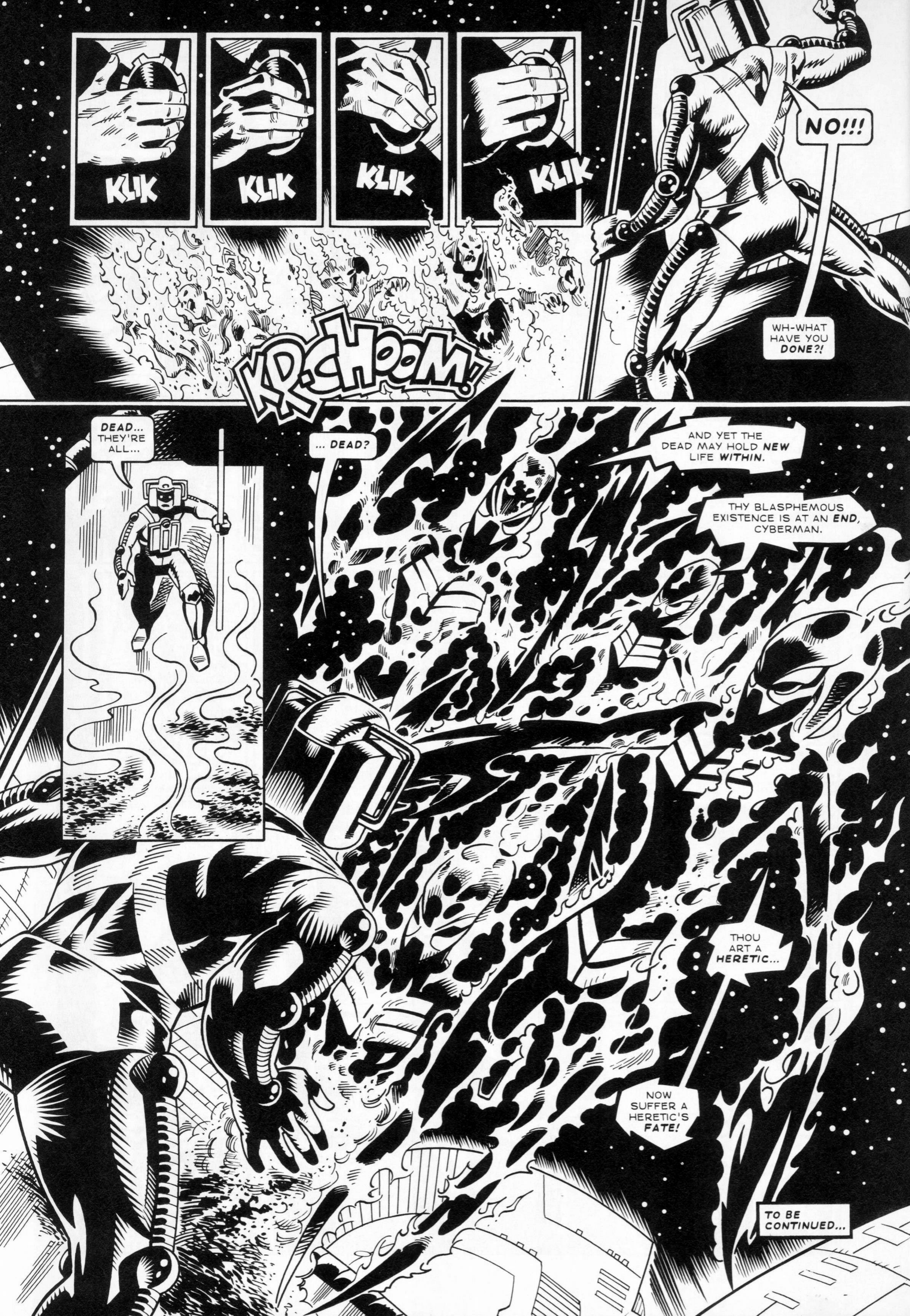
MY THANKS, BUT I MAY ONLY CONSUME NEO-PHASIC ALPHA STREAMS.
GAHH!
I AM **JYNX**, AN EXPOSITOR OF THE SEVENTH APEX. I BID YOU WELCOME TO THE **MNEMONIC ARCHIVE** OF **PARADOST**. THIS WORLD AND ALL ITS RICHES ARE **YOURS**.
WELL, THAT'S VERY GENEROUS OF YOU! I'M **THE DOCTOR**, THIS IS **KROTON**, AND OUR BLUSHING BEAUTY IS **IZZY**...
HELLO...
THE CEREMONY WILL BE COMMENCING SHORTLY. MAY I CONVEY YOU ALL TO THE **NEXUS GALLERY?**
OH YES, MUSTN'T BE LATE FOR THE **CEREMONY!** HOP ON, TEAM, LET'S SEE HOW FRIENDLY THE SKIES ARE...
AH... I'M A BIT ON THE **HEAVY** SIDE, JYNX. YOU WOULDN'T THANK ME FOR CLIMBING ABOARD...
I GENERATE A NATURAL **GRAVITY-DENIAL FIELD**, AMBASSADOR KROTON. YOU WILL BE VIRTUALLY **WEIGHTLESS** WHILE SEATED ON ME.
OH. WELL, IF YOU'RE **SURE**...


SAY, WHY DID YOU CALL ME "AMBAS–"
AHEM! COULD YOU TELL US A LITTLE ABOUT PARADOST, JYNX?
I WAS BRED FOR JUST SUCH A PURPOSE, AMBASSADOR DOCTOR. PARADOST IS A **PLANETARY MUSEUM** ESTABLISHED TO CELEBRATE THE LIFE-EXPERIENCES OF OVER A **MILLION SENTIENT SPECIES...**
VISITORS ENJOY A FULLY REGULATED ENVIRONMENT AND ADVANCED TECHNOLOGIES DONATED BY AN ALLIANCE OF WORLDS...
MANY FORMS OF ARTISTIC, SCIENTIFIC, RELIGIOUS AND EMOTIONAL ACHIEVEMENT ARE ON DISPLAY IN THE **MEMORY HIVES** SPREAD ACROSS THE BIOSPHERE...
"MEMORY HIVES"?
PERSONAL ACHIEVEMENTS ARE ALSO STORED HERE. MOMENTS OF GREAT **EMOTIONAL SIGNIFICANCE** ARE DONATED BY PATRONS, ALLOWING ALL VISITORS TO SHARE IN THE JOY OF **CREATIVE INSPIRATION...**
SO EVERYONE CAN KNOW WHAT IT FEELS LIKE TO PAINT THE **SISTINE CHAPEL**... OR BUILD THE FIRST **STEAM ENGINE?**
I AM UNFAMILIAR WITH YOUR FRAMES OF REFERENCE, BUT I SENSE YOUR SUMMATION IS CORRECT, AMBASSADOR DOCTOR.
THE NEXUS GALLERY LIES AHEAD. WE WILL ARRIVE IN TIME...
LOOKS LIKE QUITE A **TURNOUT...**
WONDER WHO THE BAND IS?
SET US DOWN, JYNX. WE'D BETTER FIND SOME SEATS...
FEH! SUPPOSED TO TAKE HOW **LONG** IS THIS? ALL THE WAY FROM EQUADROX MAJOR CAME I FOR THIS GATHERING!
I'M JUST HERE FOR THE FOOD.
AH, THEY'VE FINALLY SHOWN UP...

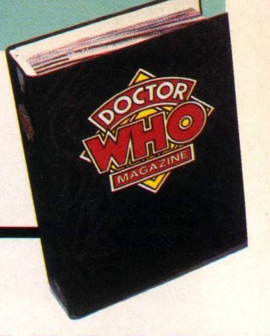

DOCTOR, **LOOK!** IT'S BIGGER THAN THE ***GALACTICA!***
SHHH! SOMEONE'S COMING OUT...
ALL HAIL THE SUPREME RULER OF THE CHOSEN WORLD, **DHAKAN**...
THE HOLY LEADER OF ***THE CHURCH OF THE GLORIOUS DEAD***...
HIS MOST RIGHTEOUS PERSONAGE...
CARDINAL MORNINGSTAR.
PARADOST IS HONOURED BY YOUR PRESENCE, CARDINAL.
SINCE THE BIRTH OF RECORDED HISTORY ON DHAKAN, THE SACRED TEXT OF YOUR FAITH – THE ***ODOSTRA*** – HAS GUIDED YOUR WORLD ON ITS SPIRITUAL PATH.
THERE HAS LONG BEEN A TRAGIC ***OMMISSION*** IN YOUR SCRIPTURE, HOWEVER – THE ***FINAL PAGE*** OF THE ODOSTRA HAS BEEN ***LOST*** FROM THE ORIGINAL WRITINGS FOR TIME IMMEMORIAL...
... UNTIL NOW.
AN ARCHEOLOGICAL EXPEDITION IN THE SALIUS CLUSTER DISCOVERED THIS PARCHMENT. WE WERE ***OVERJOYED*** WHEN YOUR OWN SCIENTISTS VERIFIED ITS ***AUTHENTICITY***.
IT IS WITH GREAT ***PLEASURE*** – AND ***PRIDE*** – THAT PARADOST ***RETURNS*** THE ODOSTRA'S FINAL PAGE TO ITS RIGHTFUL OWNER.
YOU HAVE THE ***UNDYING*** GRATITUDE OF ALL DHAKAN, CUSTODIAN PYRI. NO MATTER WHAT THE FUTURE MAY HOLD, I FEEL ***ONE*** THING IS CERTAIN...
THIS IS A DAY ***BOTH*** OUR WORLDS WILL ***NEVER*** FORGET.


LET THE FINAL PAGE BE VIEWED BY ALL. WITNESS THE WORDS OF THE ONE TRUTH, THE ONE HOPE, THE ONE STRENGTH...
EMBRACE THE GLORY!
DOCTOR? WHAT'S WRONG?
BUT... BUT THAT'S...
IT'S...
NEVER MIND, IZZY. WE'RE AMBASSADORS...
"... LET'S JUST ENJOY THE RECEPTION."
HELLO! BISHOP SEIDRI, ISN'T IT? I'M THE DOCTOR, DELEGATE FOR THE HACKNEY EMPIRE. CONGRATULATIONS ON YOUR REMARKABLE FIND...
THANK YOU, MY SON.
I'M AFRAID I'M NOT FAMILIAR WITH THE LANGUAGE OF YOUR FAITH. COULD YOU GIVE ME A QUICK BREAKDOWN OF WHAT THE ODOSTRA'S FINAL PAGE ACTUALLY SAYS...?
THAT IS IMPOSSIBLE, DOCTOR. THE ORIGINAL SCRIPTURES OF THE ODOSTRA ARE FOR CARDINAL MORNINGSTAR'S UNDERSTANDING ALONE...
HE SHALL PROVIDE THE FAITHFUL WITH A TRANSLATION WHEN HE DEEMS IT FITTING.
A CHURCH WHICH CAN'T READ ITS OWN BIBLE? DEAR ME, THAT MUST BE TERRIBLY INCONVENIENT...
FOR EVERYONE EXCEPT THE LUCKY CARDINAL.
WHAT ARE THESE, JYNX?
MNEMONIC CRYSTALS, AMBASSADOR IZZY...
THEY ARE A METHOD OF RETRIEVING FADING MEMORIES AND STORING NEW ONES. CHOOSE ONE AND RELAX YOUR MIND...


OH. I... I'M SEEING A NIGHT AT THE **REDFERN INN** BACK IN **STOCKBRIDGE!** ME AND **MAX EDISON** WERE GETTING HASSLED BY A BUNCH OF **PHILOSOPHY STUDENTS** FROM **WINCHESTER...**
WE TOOK THEM ON AT THE **PUB QUIZ** AND WIPED THE **FLOOR** WITH THEM! OH, I'D ALMOST **FORGOTTEN** THAT WHOLE NIGHT! IT WAS **MAGIC!**
THAT WAS **WONDERFUL!** KROTON, YOU **HAVE** TO TRY TH–
NO.
I MEAN... I THINK I'M MAKING SOME OF THESE DELEGATES **NERVOUS**, IZZY. MAYBE I'LL TAKE A STROLL **OUTSIDE** FOR A WHILE...
I COULD DO WITH SOME FRESH AIR. I'LL BE BACK WHEN THE PARTY STARTS WINDING DOWN.
SEIDRI...
THE CYBERMAN HAS NO PART TO PLAY IN THE DIVINE PLAN. IT MAY PROVE TO BE A **HINDRANCE.**
IT MUST BE **PURGED.**
SUMMON **THE CHOSEN...**
"I COULD DO WITH SOME FRESH AIR"... **BRILLIANT** EXCUSE, KROTON...
SINCE WHEN DID YOU START **BREATHING?**
GOOD EVENING. YOU MUST BE MORE **DHAKANIANS**, RIGHT?
UH... CAN I HELP YOU WITH SOMETHING?
DO YOU UNDERSTAND ME?
EMBRACE THE GLORY.
EMBRACE THE GLORY.
EMBRACE THE GLORY.
EMBRACE THE GLORY.

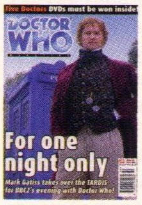

KLIK
KLIK
KLIK
KLIK
NO!!!
WH-WHAT HAVE YOU **DONE?!**
KR-CHOOM!
DEAD... THEY'RE ALL...
... ***DEAD?***
AND YET THE DEAD MAY HOLD ***NEW*** LIFE ***WITHIN.***
THY BLASPHEMOUS EXISTENCE IS AT AN ***END,*** CYBERMAN.
THOU ART A ***HERETIC...***
NOW SUFFER A HERETIC'S ***FATE!***
TO BE CONTINUED...

Subscribe!



. . . and receive a FREE binder!

DOCTOR WHO
He's back to save the world!



DOCTOR WHO
The Myth Makers
We've come for your children!

DOCTOR WHO
It's our 20th birthday!

Subscribe to Doctor Who Magazine today and you'll receive a snazzy binder worth £4.99 – perfect for keeping all 13 of the coming year's issues in mint condition!

By subscribing to *DWM* you can be sure to:

- **Never miss an issue!**
- **Have the magazine delivered to your door!**
- **Receive each issue without delay!**
- **Avoid any cover price rises during the year!**

Now you're convinced of the inescapable wisdom of subscribing, simply fill in the coupon (or a photocopy) and post it with your payment to the address shown . . .

Cut out or copy this coupon and post it with your payment to:

Doctor Who Subscriptions, PO Box 503,
Leicester, Great Britain LE94 OAD
Telephone enquiries 01858 410510

Members of the *Doctor Who Appreciation Society*, the *Doctor Who Fan Club of Australia*, the *Friends of Doctor Who* and the *New Zealand Doctor Who Fan Club* can receive special discounts on subscriptions to *DWM*. Please contact your society for details.

Further binders can be ordered by subscribers at £4.99 each, using the form. Please note, however, that the binders only hold A4 size issues of *Doctor Who Magazine*.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Name ______________________

Address ______________________

____

Post Code ______________________

Date of Birth ______________________

Please supply me 13 issues of **Doctor Who Magazine**, starting from the next available issue, and my free binder. I understand that any one-off specials are not covered by this offer.

☐ UK rate £41.60
☐ Europe £50.90 ☐ Other overseas £60.60 **DWM0287R**

I would like to order ☐ further binders at a cost of £4.99 each.

Method of payment

☐ I enclose a cheque made payable to **Marvel Comics**
☐ Please charge my ☐ Visa ☐ Mastercard
My card number is (13 or 16 digits)
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry Date ☐ Signature ☐

Discount rates

☐ I am a member of the **Doctor Who Appreciation Society** and my membership number is: ☐
I am a member of the ☐ **Friends of Doctor Who**
☐ **Doctor Who Fan Club of Australia** ☐ **New Zealand Doctor Who Fan Club**
and enclose my **DWM** subscription discount voucher/label with this application.

The DWM 287 Crossword

Set by Horus

sponsored by BBC Books

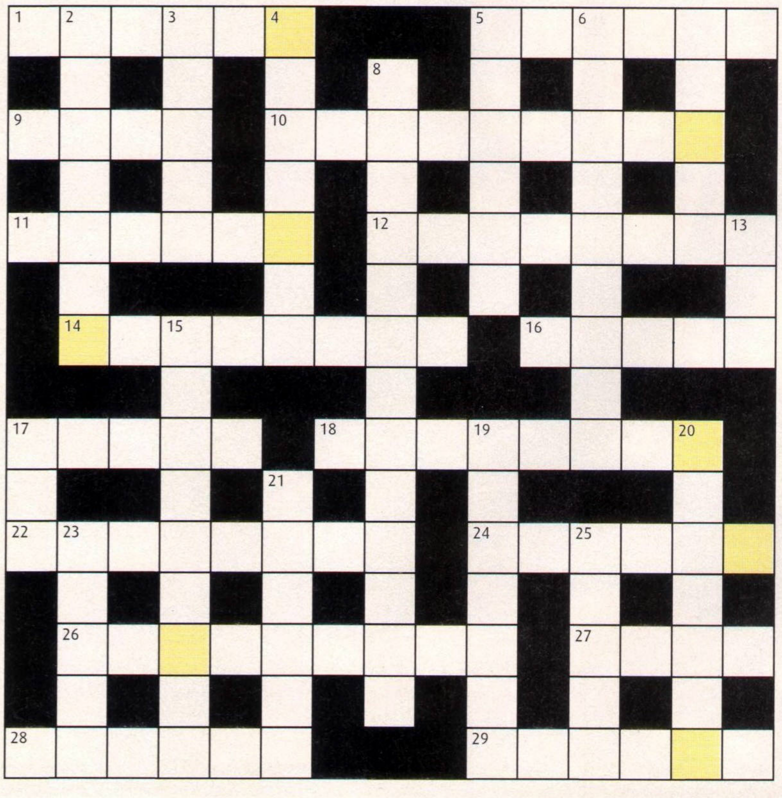
Five lucky readers can each win a pair of this month's BBC Books novels, *Parallel 59* and *Last of the Gaderene*, in our crossword competition. All you have to do is identify which *Doctor Who* baddie's name has been scrambled among the shaded squares, jot it down on a postcard and send it to DWM 287 CROSSWORD at the editorial address on page 6. Closing date: 8 March.

Across

1 Time machine reverses – into inferior model? [6]
5, 16 Feels misty around Starliner initially? Get its records! [6,5]
9 Zoe confused by mathematical power of Atrian's opponent [4]
10 Light's loathing is a *Missing Adventure*! [9]
11 Butterfly-like creatures become stunted – after losing their men? [6]
12 Dome-headed aliens – type of setter! – with novel spelling! [8]
14 Sh! Sounds like Jamie's in agreement with 18 across chef [8]
16 [see 5]
17 Customs officer – beside Spanish main? [5]
18 Gourmand? [8]
22 Chronic hysteresis or recursive occlusion, in part, emit backwards [4,4]
24 Redcoat gets the b-bird [6]
26 Cara jerks around subterranean natives of Heiradi [4-5]
27 Deal made for the Doctor's role – or K9's? [4]
28 "See! Why listen to muddled Rani?" – says her assistant! [6]
29 Parchment for Rassilon's black type? [6]

Down

2 Running, I escape *TV Comic*'s proxy Yeti [3,4]
3 Distance of man on Frontios [5]
4, 15 Time Lady gets A in chemistry test – or XXXXXX? [3,4,2,3,4]
5 Sea Devil, South African, lays ultraviolet on nine Romans [6]
6 Cheering, Spiridons lose Oxford profs but gain some thing [9]
7 Some wet ninnies found Dulcian student [5]
8 Uxarieus settlement to bring about Clooney's panic [6,2,5]
14 Sara Kingdom's employers – according to 24 down? [1,1,1]
15 [see 4]
17 'Tec goes back in alien zoo [1,1,1]
19 Spurns, we hear, planet of invisible people [7]
20 Full address of Smith or Yates [7]
21 "Nation's Blake has all-round tan," reveals someone like Troilus [6]
23 Country of Nero, Federico – and Foamasi? [5]
25 One *Gunfighters* with first half of lyrics for Martian Lord [5]



DWM 285 crossword solution

Across
1 Bonnie Langford
8 Anthony
9 Patch
11 Florana
12 Neeva
13 Savages
16 Lolem
17 Dalek
18 Learner
19 Monia
21 Grammar
24 Ogros
26 Issigri
27 *The Macra Terror*

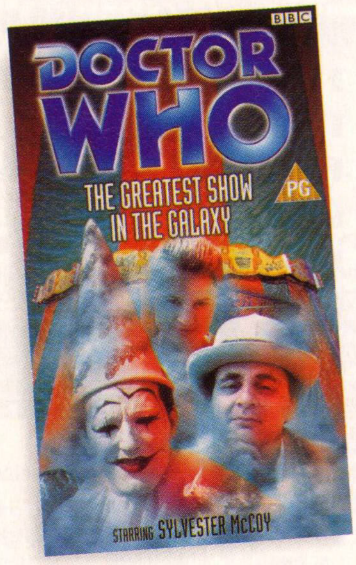
Down
1 Bi-al Foundation
2 Nitro
3 Ikona
4 Loyhargil
5 Namin
6 Ola
7 *The Time Warrior*
9 Preslin
10 Trailer
13 Salamar
14 Vikings
15 Shangri-La
20 Adric
22 Aisle
23 Mogar
25 Ore

Hidden name:
TOYMAKER

Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE GREATEST SHOW IN THE GALAXY



Video BBC Video **Featuring** The Seventh Doctor & Ace **RRP** £12.99 **Cat No** BBCV 6798 **Available** Now

Roll up! Roll up! All inhuman life is here – plonked down in an eerie setting that's quintessential Doctor Who.

The Greatest Show in the Galaxy entertains one abstract idea too many to ever completely satisfy; it appears throughout to be an unnecessarily obscure way to tell a circus-bound story. The setting alone offers more than enough potential for the surreal, but *Greatest Show* pushes it further.

Any one of the circus' visitors could have escaped from Monty Python's flying one. Captain Cook, particularly, is a Graham Chapman creation, stopping just short of slamming his cup and saucer down and declaring that things are getting silly. The recurring Eye motif muddles matters every time it crops up, and clearly means more to the characters than is ever likely to be explained to the audience. Dialogue, too, occasionally slides into the ambiguous; the heated exchange between the Ringmaster and Morgana over ticket sales is plainly loaded with meaning, but it's left unclear as to what they may actually be referring.

Also, tipping more and more into metaphor, *Greatest Show* turns the concept of a killer circus into a comment on *Doctor Who*'s own late 1980s fight against both diminishing audiences and an increasingly disinterested BBC. It's cheeky to have the Doctor forced to perform conjuring tricks for his life – but a climax should be a more desperate ordeal. And *Greatest Show*'s closing suggestion that it was the Doctor's show all along concludes the story on an unfortunate note of smugness.

But, if *Shelf Life* was given the power to alter just one of the story's many peculiarities, it'd be the featureless plains of the planet Segonax, which offer no recognisable cultural backdrop against which the circus can work its terror. To

GREATEST
SHOW
IN TH
GAL

"Although I never got to see the early days, I know it's not as good as it used to be but I'm still terribly interested . . ."

have discovered it pitched in, say, some strangely deserted coastal town, would've surely served the story better.

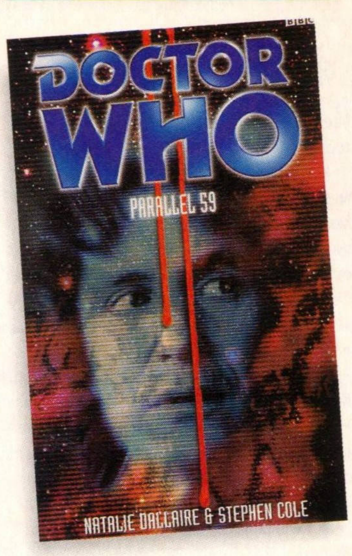
And yet, *Greatest Show* marks something of a recovery for *Doctor Who*, and remains Season 25's only genuinely sinister tale. It's almost as if the production is on a mission to make up for lost time, intent on presenting a succession of images and set pieces which are quintessentially *Doctor Who*. Eerily-lit rock corridors make the heart skip; backdrops which (it seems) once made up the sets for entire seasons serve to bolster Sylvester McCoy's Doctor a hundred times more than any Dalek encounter. The clown workshop has *Doctor Who* written over it so heavily that you're tempted to search the screen for the copyright notice. And Mags' metamorphosis represents one of the programme's most favoured themes.

This latter sequence is only slightly marred by make-up artist Denise Baron's trick-or-treat Tina Turner creation for Jessica Martin, which runs at odds with the general consensus of what a werewolf should look like. However, just as the scene begins to outstay its welcome and you start to wonder why the production didn't plump for a hungry Alsatian instead, *Greatest Show* pulls a tracking shot on the daughter Ragnarok, eyes glowing, which is so sinister it almost winds you.

The joy of the stories which sit just outside the *Doctor Who* limelight is how, with a little attention, they can mature and gain ground on their more headline-grabbing contemporaries. On transmission, *Greatest Show* would have had to feature clown sex to compete with the noise both *Remembrance of the Daleks* and *Silver Nemesis* had made, let alone the controversy which *The Happiness Patrol*'s Kandyman still attracts. But whereas these fast, loud and at times vulgar productions have dated more than anticipated, *Greatest Show* appears, a decade later – minus politics and *Doctor Who* continuity – free and ferociously modern. It's evident, too, in the way the story is told; the junk-mail robot which seizes the TARDIS scanner abbreviates the opening episode in a similar way to how the premonitions and Panopticon broadcasts aid *The Deadly Assassin*. Unfortunately, there are also foreshadowings of *Battlefield*; having jumped a dimension, the Doctor relies totally on Ace to secure his victory without any prior discussion about how and when to do it.

Stephen Wyatt may not have been the most suitable writer from whom to commission a story with a circus theme. You'd think he would be perfect, given his preference to script characters so in-your-face that they come across as either audition pieces or drama exercises – but they only clutter and muddle a work that would have benefitted from a more disciplined, traditional approach. Nevertheless, *Greatest Show* is stylish, sometimes exceptionally so, and deserves a more considered analysis than the customary acknowledgement of Ian Reddington's admittedly superb Chief Clown and a footnote concerning the TV Centre asbestos scare that nearly caused its cancellation.

DOCTOR WHO: PARALLEL 59



Novel BBC Books **Authors** Natalie Dallaire & Stephen Cole **Featuring** The Eighth Doctor, Fitz & Compassion **RRP** £5.99 **ISBN** 0 563 55590 4 **Available** Now

All the clocks are striking 13 in a grim, oppressive scenario co-authored by the BBC range's former editor.

Rarely can a novel be approached without preconceptions; in *Doctor Who* fiction, these usually form on recognition of the author's name. *Parallel 59*, therefore, has an advantage; co-author Natalie Dallaire is new blood, and Stephen Cole – despite being the range's former commissioning editor, the man who green-lighted everything we've read over the last three years – is equally unquantifiable. What might be expected of Cole, who could issue novels as different as *The Taint* and *Demontage* back-to-back, and then, only five books later, hit you with a mallet such as *Interference*?

To answer: if you launched *Parallel 59* from a cannon, it wouldn't end up further removed from *Frontier Worlds*, its immediate precursor. At first, it's a novel which appears to require a map (like that supplied within the opening pages of *The Hobbit*) to help fathom the numerous geographical references to fictional cities, planets and space stations. It's not unlike the heady interplanetary bamboozle of Simon Messingham's *Zeta Major* – but, thankfully, it's easier to make sense of after the confusing first chapters.

'Parallel 59' refers to one of the many states, or blocs – each officiously numbered – into which the planet Skale is divided. Governed by suspicion, paranoia and fear, Dallaire and Cole's society is an Orwellian one – as sterile and soulless as 1984's, and written with the same familiar, cold detachment. Likewise, it has a slogan; likewise, its militaristic regime practices brutal interrogation methods. But whereas 1984 was conceived as a satire of a future Stalinist UK, *Parallel 59* is, from the outset, a more direct piece of science fiction, concerned more with concepts themselves than their potential to terrify. Only brief coverage is given to 'Flesh-technology', a grotesque science similar to that which *Frontios*' Tractators use on Captain Revere – but an idea which is just as disappointingly wasted.

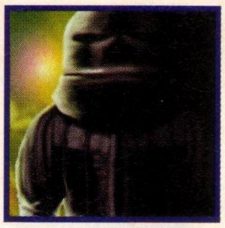
Parallel 59's plot is centred around a scientific secret referred to as 'the Project', and the authors are most concerned with uncovering this piece-by-piece. This, perhaps, is where the story's left most wanting. On one hand, it's the perfect tease, inviting you to gather clues to confirm your own suspicions as to what the Project is; on the other, the book is so involved in this guessing-game that it proceeds for too long without any definitive threat or central menace. True, the 'monsters' of Parallel 59 can be interpreted as its government, but they make for a weak replacement. Furthermore, with power and villainy being shared amongst its characters like biscuits at a tea-break, it lacks the presence of one figure to embody the society's evil. It makes for a hole at the novel's centre which is felt as much as, say, the removal of O'Brien from 1984 – or, if you prefer, removing Davros from *Genesis of the Daleks*, leaving the story only the Kaleds' crooked military and scientific elite.

Parallel 59 belongs to that class of Eighth Doctor novels that might just hold the majority. It's earnest – and earnestness mixed with *Doctor Who* can produce early *Blake's 7*, not least here when Compassion becomes the seventh of a band of rebels all with varying skills and temperaments. It's also bleak – not so much a *film noir* black and white but rather the sort of heavy storm-cloud grey which makes you want to pull your coat around you and run for shelter. However, the authors have let in two chinks of light. Their Doctor is ants-in-your-pants erratic, every bit as fidgety as his sole TV portrayal, and a saviour in the book's broodier recesses. Secondly, there's the colours of Mechta, a regular planet that, in comparison to Skale, comes across like a sudden landing in the Beatles' Pepperland.

The brutal and militaristic regime depicted in Parallel 59 is straight out of George Orwell – as sterile and soulless as 1984's bleak setting

Parallel 59 rumbles under the surface, threatening to erupt outwards at any moment. It delivers, but late. However, on completion, its stark ideas and attitudes continue to run coldly through your thoughts, and that's no small success.

Read it, then watch *City of Death* to cheer yourself up.



FAMILIAR FACES, NEW ADVENTURES SONTARANS: SILENT WARRIOR

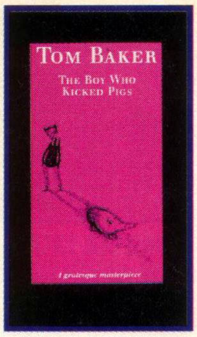
BBV Productions

£8.50

Ever since Sigourney Weaver's Ripley survived the original *Alien* film, sci-fi has never tired of the idea of a lone woman defending her menaced ship with nothing more than an Uzi, a pout and a tight pair of leathery breeches. As with all formulas, the mix is an important one. Only *Doctor Who* would ever have believed that Beryl Reid would be suitable for such a part.

Silent Warrior's contribution is the less abrasive, more naive Sylvia Tanner, who, in making an 'I'll scratch your back if you'll scratch mine' arrangement with a Sontaran, discovers that Sontarans never show their backs to anyone. Peter Grehan's plot plays hopscotch with both *Alien* and *Earthshock*, but only in the uncommonly unflappable character of Alex does it linger on its sources too long.

Exploring Sontaran cloning, an area hyped yet frustratingly ignored by *Doctor Who*, *Silent Warrior* makes a superior entry in the BBV range. Perhaps, given Michael Neilson's superb incidental music – at one point lending church chimes and a heavenly chorus to Sontaran bravado with quite fantastic effect – it's a minor atmospheric masterpiece.



THE BOY WHO KICKED PIGS

Faber & Faber Ltd
£12.99

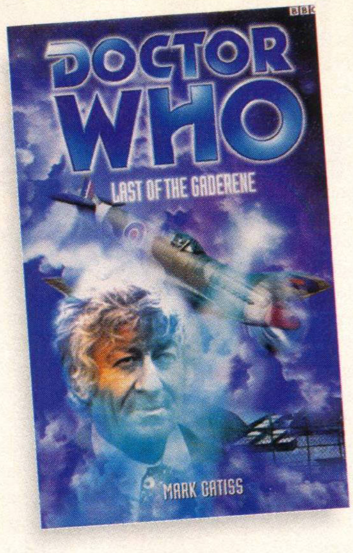
Although it falls outside this column's usual remit, this is non-*Doctor Who* fiction from an author impossible to ignore. Tom Baker's *The Boy Who Kicked Pigs* has been called "subversive", "depraved" and "deliciously funny". More level-headedly, 'a curio' would suffice.

Pork-kicking delinquent Robert Caligari is an evil thistle who switches his hatred of pigs to humans. To go by its reserved jacket, the publishers Faber seem as unsure of its intended audience as I am. Baker's language is simple, conversational and unambiguous. Both this, the uncomplicated purity of Robert's malevolence, and its embrace of the grotesque, suggest that the book is aimed at children – but unlike, say, the works of Roald Dahl, it has no sense of magic nor any genuine warmth.

With its pithy eruptions on authority and references to Richard III, Saddam Hussein and the deaths of both Robert Maxwell and John Lennon, it might connect with the student fraternity. But with a tale so slight, it's doubtful even they'd be kept away from the Rolf Harris Bar (or whatever) for very long.

What a pity *Jackanory* is defunct. With subtle nips and tucks, this might just have made the watershed.

DOCTOR WHO: LAST OF THE GADARENE



Novel BBC Books **Author** Mark Gatiss **Featuring** Third Doctor, Jo, UNIT **RRP** £5.99 **ISBN** 0 563 55587 4 **Available** Now

Renaissance fan Gatiss presents a charming, irony-free and quite perfect evocation of the Pertwee years

Last of the Gaderene is as familiar a Third Doctor adventure as any that ever appeared on television. Had it found its way to the *Doctor Who* production office circa 1972, it's an absolute guarantee that script editor Terrance Dicks would have commissioned it the same afternoon, whereupon – being so confident that the story was all but ready for the cameras – he'd have immediately grabbed some BBC sandwiches and vanished for a week's holiday in Cromer.

So familiar, in fact, is the manner of Mark Gatiss' tale that, if you were to randomly select the opening five minutes from one Third Doctor adventure, the next five from another and – always remembering to favour his Earth-bound stories – the next five from another, it's highly likely that, after an hour-and-a-half, you'd have compiled *Last of the Gaderene*. Of course, for the finishing touches, you'd need to acquire an RAF training film and splice it between appropriate scenes, just like *The Sea Devils* did with Royal Navy recruitment footage.

Gatiss surrenders himself completely to the Pertwee formula. The quaint, old-fashioned village of Culverton, tucked away in the heart of nowhere, beckons evil like Midwich does its cuckoos. Complete with a church, a vicar and a selection of richly-painted locals – half of whom I imagine to sound like *Spearhead From Space*'s Sam Seeley, and the rest to look like *The Dæmons*' Miss Hawthorne – the village is distinguished by having a Second World War aerodrome on its fringes. From inside this, civilisation is about to be undone . . . ah, but not before the author has introduced the vehicle-obsessed Third Doctor to a Spitfire. Need you ask? Well, yes, of course he does, and with all the flamboyance of an air-show pilot, too!

Last of the Gaderene shares much with Gatiss' 1992 *New Adventure*, *Nightshade*. Both deal with bodily possession and feature an aged lead whose past is integral to the story. Then, it was Edmund Trevithick, whose real life abruptly called him to reprise his TV alter ego, Professor Nightshade. This time, it's Alec Whistler, a wartime Air Force hero who once more flies for Blighty in his twilight years. The two novels also share Quatermass-influenced storylines, but *Gaderene* is no less blatant than *Nightshade*'s parody – it just prefers not to wink at its audience quite so much. More, the writing's openly unapologetic in its use of *Quatermass II* – and, just like the Pertwee era itself, you can almost sense the book shrugging off concern at using such a cornerstone.

Taking a wider view, it's surprising that such a Third Doctor novel hasn't already appeared in the BBC line. Of the five available, only *Last of the Gaderene* offers so honest a portrayal. *Catastrophea* was space opera, *The Wages of Sin* an historical, *The Face of the Enemy* Doctorless; *The Devil Goblins From Neptune* is the nearest, but it's strangely also the antithesis. Gatiss' approach is neither knowing nor mocking: his UNIT family are not sarcastic interpretations, the 1970s setting is not an extended joke about perms and bell-bottoms, it's not influenced by fan revisionism, and the author's voice is never heard over those of the characters.

As with all of Gatiss' work, the novel never tries to impress, but does so nonetheless. Like *Parallel 59*, it can be said to be about individuality, and our willingness to surrender it; *Last of the Gaderene* would, however, be unhappy with a closing so sober and measured. Instead, *Shelf Life* will simply say that it's such full-blooded fun it brings tears of joy. It's with great, great disappointment that I look at my video collection and see that *Last of the Gaderene* isn't there.

Had Last of the Gaderene been submitted to the Doctor Who team circa 1972, it'd have been commissioned on the spot

TALKING BOOKS Stephen Cole

Parallel 59's co-author – and the range's former editor – on Fitz and starts . . .

Did Natalie Dallaire and yourself have similar ideas about the type of novel you wanted to write?

Originally it was solely Natalie's book, but when finding herself with less time than planned, she agreed to me coming aboard. She was very good about me wading in with my editorial fists swinging. I wanted to take the novel in a more action/adventure direction – Natalie wanted a much more introspective one, and for Fitz to be the main focus throughout. As *Frontier Worlds* dwelled a lot on Fitz, I steered us away from that.

Is *Parallel 59* the book you always hoped to commission?

No. That would have been a book written by Louise Lawrence or Helen Cresswell, an outsider to the show but a superb storyteller who would bring something truly fresh to it – something that would combine the fears and longings of a child with the deep, dark, out-of-the-way places.

What do you think is the BBC Books range's greatest achievement?

While I was pleased with the Past Doctor adventures from quite early on, it was only with Fitz's introduction that I felt the Eighth Doctor adventures found their direction. People must have responded to the changes in emphasis introduced, as sales have increased. Some commentators were crowing that the Beeb had taken the books at precisely the wrong time, as Virgin's sales were falling. I'm pleased to have proven them wrong, and perhaps to have finally reached to that elusive wider market.

The 1999 DWM Awards

Who'd have thought that 1999 would have been such a busy old year for *Doctor Who*? Half-a-dozen new Doctors courtesy of Comic Relief and the theme night, a new range of audio adventures, a season of repeats, a fascinating new story arc in the novels, and lively debate on the future of *Who* in the pages of **DWM** . . . Tell us what you thought of it all!

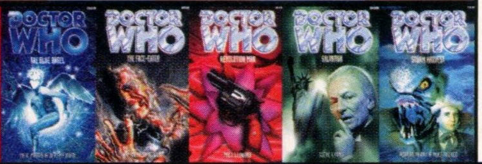
Please assign a mark from 1 [rubbish!] to 10 [top!] for the books and audios.

Eighth Doctor novels

The Face-Eater ____
The Taint ____
Demontage ____
Revolution Man ____
Dominion ____
Unnatural History ____
Autumn Mist ____
Interference ____
The Blue Angel ____
The Taking of Planet 5 ____
Frontier Worlds ____

Past Doctor novels

Salvation ____
The Wages of Sin ____
Deep Blue ____
Players ____
Millennium Shock ____
Storm Harvest ____
The Final Sanction ____
City at World's End ____
Divided Loyalties ____
Corpse Marker ____



Who is your overall favourite author of original *Doctor Who* fiction since the launch of the *New Adventures* in 1991?

....

Other books

More Short Trips ____
The Nine Lives of Doctor Who ____
I, Who ____
The Doctor's Affect ____

Doctor Who audio

The Sirens of Time ____
Phantasmagoria ____
Whispers of Terror ____
The Massacre ____

Cut out or photocopy

DWM 1999

Favourite overall issue

....

Choose from **DWM** 274 to 286 inclusive

Favourite cover

....

Choose from **DWM** 274 to 286 inclusive

Favourite special features

1 ....
2 ....
3 ....

Choose from . . . **The Third Man** [273-4, behind-the-scenes on the Pertwee era], **Thrilling adventures in time and space** [274-85, light-hearted look at *Doctor Who*'s broader canon], **Why don't you . . ?** [275, fan-made *Who*], **Surprised? You should be** [277, how the way we view *Doctor Who* changes our perceptions of it], **The usual suspects** [277, a look at the *Missing Adventures*], **Can you still love me in my new body?** [278, behind the scenes on *The Curse of the Fatal Death*], **BBC Video** [278, history of *Doctor Who* on video], **Talking 'bout my regeneration** [279 on CD, launch of Big Finish audios], **We're gonna be bigger than Star Wars!** [279, fans turned TV pros debate a new series], **Games without frontiers** [279, tribute to John Wiles], **Blimey, that's a bit like *Doctor Who*, that is** [280, links between *Who* and other fantasy series], **www.deeplydevoted.com** [280, *Who* on the Internet], **And those main points again** [281, story exposition in *Doctor Who*], **Tales from the crypt** [282, Gothic in *Doctor Who*], **It was 20 years ago today** [283, readers remember 20 years of *Doctor Who* and fandom], **If you tolerate this your children will be next** [284, why *Doctor Who* should be made for children], **Sphere of influence** [284, making of *Auton 3*], **A night to remember** [285, behind-the-scenes of the *Doctor Who* theme night], **Cutting a dash** [286, Season Seven retrospective], **Everything I ever needed to know about life I learned from the Hartnell era** [286, the morals of *Doctor Who*]

Favourite interview

....

Choose from . . . **William Russell & Peter Purves** [274], **Marcus Gilbert & Angela Bruce** [275], **Robert Sloman** [276], **Malcolm Kohll** [276], **Andrew Morgan** [277], **Anthony Read** [278], **George Gallaccio** [280], **Sarah Hellings** [281], **Lawrence Miles** [282], **Tony Selby** [282], **Michael Jayston** [284], **Wendy Padbury** [285], **Trevor Ray** [286]

Favourite comic strip

....

Choose from . . . **The Fallen** [273-6], **Unnatural Born Killers** [277], **The Road to Hell** [278-82], **TV Action!** [283], **The Company of Thieves** [284-6]

We'd also love to know . . .

Who would you cast as the Doctor in a multi-million dollar Hollywood *Doctor Who* film?

....

Who would you cast as the Doctor in a new BBC TV series of *Doctor Who*?

....

Who would you choose to shape and produce a new TV series of *Doctor Who*?

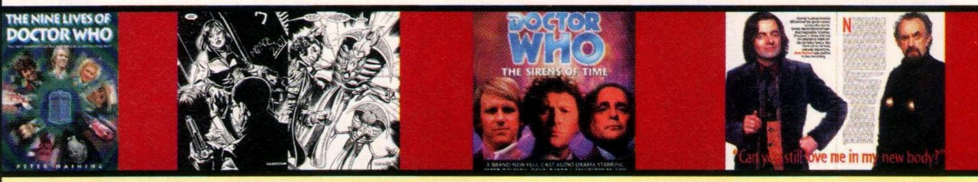
....

Who was your favourite new Doctor of 1999?

....

Choose from . . . Rowan Atkinson, Richard E Grant, Jim Broadbent, Hugh Grant, Joanna Lumley, Mark Gatiss

How much would you estimate you have spent on *Doctor Who* merchandise during 1999?


THE NINE LIVES OF DOCTOR WHO
PETER HAINING
DOCTOR WHO
THE SIRENS OF TIME
"Can you still love me in my new body?"

YOU

Name ______________________________

Address ______________________________

____

____

Age ______________________________

Please send your completed form to:

The Shelf Life Awards,
Doctor Who Magazine,
Panini House,
Coach & Horses Passage,
The Pantiles,
Tunbridge Wells,
Kent TN2 5UJ

Closing date 31 March

I was a teenage werewolf

With this month's BBC Video release of *The Greatest Show in the Galaxy*, Mags – a dayglo punkette with a truly terrible secret – is once more in the *Who* spotlight. Benjamin Cook meets actress Jessica Martin.

Jessica Martin wanted to act from a very early age. "When I was about six years old, my mum took me to see the musical *Sweet Charity* in the West End. When I saw all the actors and actresses dancing and singing and wearing really glamorous costumes, it was then that I decided that was what I wanted to do. So every time I raided the dressing-up box, I pretended to be the star of a film or an actress on my favourite TV show."

Some years later, a gift for impersonation offered Jessica a route into the profession. "I have always been very good at mimicking people. So when I was trying to get an [actors' union] Equity card, I came up with the idea of doing a cabaret act which revolved around my impressions. Having got into Equity, I then decided to continue as an impressionist. I appeared in a series on Sky TV called *Copy Cats* – which was a sort of impressionist team show – and then worked alongside Bobby Davro on *Bobby Davro on the Box*. As a result, I became quite famous as an impressionist and comedienne and got work as a voice artist on shows such as *Spitting Image*.

> **'There was something quite sad about this alien creature who was treated like a caged animal'**

"It was around this time that [then *Doctor Who* producer] John Nathan-Turner was looking for somebody to play a weird, Gothic-like, punk alien werewolf called Mags in four episodes of *Doctor Who*. He wanted an actress who would be confident enough – not to mention mad enough – to totally transform herself into such an unusual character. So he called me in for a meeting and asked me to read bits of the script. He told me to imagine that a spotlight – supposedly symbolising the moon – was shining down on me, triggering off the transformation into a werewolf which he then asked me to enact! Even for the likes of me that was a pretty bizarre thing to have to do, but I seemed to pass the werewolf test because he hired me for the job."

Jessica was overjoyed to be appearing in a show which she had watched ever since she was a kid. "I started watching when Patrick Troughton was the Doctor, although it was Jon Pertwee my generation grew up with. The scariest episode I ever saw had these rampaging shop window dummies and for months afterwards I was terrified of walking past John Collier! I loved watching *Doctor Who*, but by the time Sylvester had taken over I was too busy working to watch it regularly. Although, as an actor it was quite a coup to appear in it because before *Casualty* and *The Bill* came along, a guest part in *Doctor Who* was quite the thing to get.

"I was also grateful for the opportunity to play a serious role on television. Despite her ability to turn into a werewolf, I wanted Mags to be more than just a comic book character. There was something quite sad about this alien creature who had been captured and was treated like a caged animal. She was one of the Captain's specimens and so as if in a travelling freak show, Mags had to perform whilst the Captain cracked the whip. I felt a great deal of sympathy towards Mags and found her a fascinating character."

Mags might have been made for Jessica, but what did the actress think of the story itself? "I liked the idea of the Psychic Circus, but I never really understood the actual storyline! It was my first acting role on television, so I wasn't used to filming scenes out of order and I totally lost the plot. Even though as a cast we had a reasonably decent rehearsal period, in between filming we'd sit in the canteen or dressing room trying to figure out what was going on in our next scene!"

Jessica fondly remembers her fellow cast members. "Sylvester McCoy was a wonderful actor and a lovely person. He never took himself too seriously and was very generous, very helpful and a great personality to be around. Sylvester and TP McKenna [the Captain] got on like a house on fire, whilst I became good pals with Sophie Aldred. It's a shame that our characters didn't get to do another story together. Ian Reddington [the Chief Clown] was also a nice guy, despite playing such an evil character. The whole cast was lovely.

"I also thought John Nathan-Turner was a terrific producer. We've stayed friends ever since doing *Doctor Who* and I think it's a real shame that all his hard work on the show was not properly recognised by the BBC. After all, it was John who worked miracles with the ridiculously small budget and it was John who persuaded so many big names to appear in *Doctor Who*. He was great at boosting people's morale and he understood the psyche of actors very well. John is also great fun to be with and quite an eccentric – I suppose he's a bit like the Doctor really!"

Production of *The Greatest Show in the Galaxy* was disrupted when large quantities of potentially dangerous asbestos were discovered at the BBC TV Centre studios. The story came close to being abandoned altogether, although Jessica admits that she "had absolutely no idea. I was only aware that after having completed the location work in Dorset, we ended up relocating the planned studio sessions to a huge marquee erected in the car park at Elstree Studios – where they film *EastEnders*." Did this less-than-ideal location present any problems during filming? "To be honest, the cast didn't really know any different. I personally thought that it was much more uncomfortable filming down in Dorset in the middle of a gravel pit. It was freezing cold and I was wearing a rather skimpy costume, so compared to that, filming in a BBC car park was fine." Part Three's memorable cliffhanger required Jessica to be transformed into a werewolf. "They wanted a complete Michael Jackson *Thriller*-type transformation, yet with a fraction of the budget. I ended up in yellowy-green make-up, with cheek plumpers, hair extensions, fake fur and fangs! They then painted on a red, slimy, jelly-like goo which was supposed to look like blood. The complete make-up job took about two-and-a-half hours and I looked really, really horrible. I scared myself when I looked in the mirror.

"I also had to wear these thick yellow contact lenses and I still remember the trip to see this optician who was a cow, to put it mildly! She didn't seem to understand that I was visiting her because I had to wear contacts for a part on television, not because I had bad eyesight. It was quite a daunting thing to put these foreign objects in your eyes and I remember almost crying because they wouldn't fit in. However, this awful optician turned round and haughtily told me, 'Well, you're going to have to do it!' I suppose I should have refused to shove the things in, just to spite her."

Contact lenses and arrogant opticians aside,

Photos: BBC Video [6]

Summer 1988: Jessica on location in Dorset

Jessica cites Mags' transformation as her favourite scene. "It was actually quite frightening for me as an actress to stand in the middle of the circus ring and change into a werewolf. I remember some of the clowns were trained acrobats and others had appeared in *Cats*, so they showed me how to move in an animal-like fashion. I had to throw myself into the scene body and soul because you just feel really stupid if you don't. However, I felt very emotional about that scene and so all the screaming and crying was for real. It was a very strange experience. It was like being possessed. So it was not only one of the scariest things I've ever done, but also one of the most challenging. People may not think of *Doctor Who* in the same way as they do Shakespeare or Pinter, but it is just as much a test of what you're made of in terms of how much emotion you can give to your portrayal. *Doctor Who* deserves to be taken seriously."

Jessica watched her four episodes when they were originally broadcast and remembers being thrilled with them. "I thought they were fantastic. When you're filming it bit-by-bit, you don't really get a chance to stand back and assess whether it's any good or not. So watching the finished result was very satisfying and I was very proud to be attached to it."

Under the yoke of Captain Cook . . .

The Greatest Show in the Galaxy is to be released at last on BBC Video this month. Jessica doesn't believe the story will have lost any of its original appeal. "New technology and special effects soon date, but good acting and storytelling never do. *Doctor Who* has always been more than just a sci-fi series – there's an important moral to each tale. I hope the video release will enable the story to gain a whole new audience and then maybe the BBC will bring *Doctor Who* back. The powers-that-be are the only ones who really know why its not being made any more, but it's probably something to do with money – it usually is. If the BBC can make cookery programmes which require a tiny budget and a single presenter, then what hope has *Doctor Who* got? *Doctor Who* can't compete with Delia Smith as far as the BBC are concerned. But if it does return, I would love to appear in *Doctor Who* again. I really did have a great time."

I asked Jessica whether she is able to pick any particular highlights from her career. "Well, *Doctor Who* would be one of them and so would the series I did with Bobby Davro – it's a shame they don't do stuff like that any more. *Me and My Girl* was another high spot for me and I'm very much enjoying touring with my one-woman show at the moment. Apart from that, who knows what the future holds? I'm certainly looking forward to many highlights yet to come, so watch this space!"

'The screaming and crying was for real. It was a very strange experience – like being possessed!'

Beneath the Circus, with Deadbeat and Ace

Finally, I wondered whether Jessica considers herself to be primarily an actress, impressionist or comedienne? "Oh, I consider myself to be all three," she exclaims. "Although to be honest, I think I prefer acting. In terms of acting I generally prefer comedy roles, but it's nice to be taken seriously once in a while and that's just what John Nathan-Turner did. He saw the potential and took a chance in casting me as Mags. You go through your career hoping that those kind of opportunities will come up again."

Back issues

KEY TO LISTING
Ar Archive **Ft** Feature **It** Interview
St Strip **Ts** Telesnap Archive **Tx** Text fiction

DOCTOR WHO
The Myth Makers
Exclusive new photos!
We've come for your children!
Why Doctor Who must capture the hearts and minds of the Harry Potter generation
PLUS Dalek video boxed sets must be won!

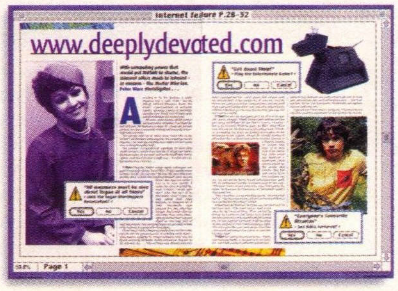
Here's a chance to plug any gaps in your **Doctor Who Magazine** collection and pick up issues you're missing. Please use the order form below, or a good copy. You can pay by cheque (payable to **Marvel Comics**), postal order, Visa or Mastercard – cash is not acceptable.

All magazines cost £4.00. UK inland postage and packing costs are included, overseas orders must add £1.00 (or US dollar equivalent) for surface mail delivery per magazine. As some issues are in short supply, please specify alternatives.

Send your completed form and payment to:
Doctor Who Back Issues, PO Box 503, Leicester, England LE94 0AD.

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** Terror of the Zygons **Ts** Fury From the Deep 6 **Ft** What the Papers Said; Missing Stories, The Rosemariners; New Adventures **St** Cuckoo 3 **Tx** Tragedy Day (Gareth Roberts)

DWM 211 Free postcards **It** Roberta Tovey **Ar** The Greatest Show in the Galaxy **Ts** The Web of Fear 2 **Ft** What the Papers Said; Missing Stories, The Rosemariners; The Greatest Show in the Galaxy special effects **St** Uninvited Guest (Warwick Gray/John Ridgway) **Tx** Legacy (Gary Russell)



DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** The Monster of Peladon **Ts** The Wheel in Space 6 **Ft** Editing The Seeds of Doom; Readers' Survey; BBV **St** The Lunar Strangers 2 **Tx** First Frontier (David McIntee)

DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** The Curse of Fenric **Ts** The Abominable Snowmen 2 **Ft** Eye of the Beholder **St** Land of the Blind 2 **Tx** Sanctuary (David McIntee)

DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin 1; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 233 **It** Richard Martin 2; Michael Young **Ar** The Massacre of St Bartholomew's Eve **Ts** The Highlanders 1 **Ft** The JN-T Memoirs; creation of the series **St** Operation Proteus 3 **Tx** The Final Analysis 3

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; theJN-T Memoirs 8 **St** Ground Zero 3

PART FOUR DOCTOR WHO DISCOVERS...
Look and learn
D
TV Action
The Doctor's 1970s strip career peaked in the pages of TV Action

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

DWM 248 **It** Graham Williams 1; Pennant Roberts 2; K9 (Out/TARDIS) **Ar** The Sensorites **Ft** Roots 2; fanzines; The JN-T Memoirs **St** The Keep 1 (Barnes/Geraghty)

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor 1; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor 2 **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3

DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 257 **It** Christopher H Bidmead 1; Mark Strickson (Out/TARDIS) **Ar** Logopolis **Ft** Out of the Vaults 3; Doctor Who CD-Rom **St** Tooth and Claw 1 (Barnes/Geraghty)

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

DWM 261 **It** Chris Boucher; John Levene (Out/TARDIS); Ian Collier; Paul Jerricho **Ar** Arc of Infinity **Ts** The Faceless Ones 2 **Ft** Companions; Doctor Who CD-Rom

DWM 262 **It** Mary Tamm; Gerard Murphy/ Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

IT WAS 20 YEARS AGO TODAY...
E
DOCTOR WHO
1979-1999

DWM 266 **It** Paddy Russell; Donald Pickering & Wanda Ventham **Ar** The Aztecs **Ts** The Faceless Ones 6 **Ft** Doctor Who trivia **St** Wormwood 1 (Gray/Geraghty)

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/ Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

DWM 274 **It** William Russell & Peter Purves **Ar** The Seeds of Death **Ts** The Enemy of the World 2 **Ft** TV take-offs; developing the Third Doctor 2 **St** The Fallen 2

DWM 275 **It** Angela Bruce & Marcus Gilbert; Terrance Dicks 3 **Ar** The Visitation **Ts** The Enemy of the World 3 **Ft** Home-made Who; Michael Craze tribute; return of The Lion **St** The Fallen 3

DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-offs; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who in context; The Missing Adventures/Past Doctors novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)

DWM 279 Free CD! **It** Daphne Ashbrook (Out/TARDIS) **Ar** The Caves of Androzani **Ft** Making Who for a new generation; John Wiles tribute; Doctor Who stage plays **St** The Road to Hell 2

DWM 280 Free pull-out! **It** George Gallaccio **Ar** The Dalek Invasion of Earth **Ts** The Crusade 2 & 4 **Ft** By any other name; Who on the Net **St** The Road to Hell 3

DWM 281 **It** Sarah Hellings **Ar** The Tomb of the Cybermen **Ft** Doctor Who storytelling devices; 1970s spin-off products **St** The Road to Hell 4

DOCTOR WHO MAGAZINE BACK ISSUES ORDER FORM

Name ________________

Address ________________

Postcode ________________

Issues required ________________

Alternative issues (in order of preference)

METHOD OF PAYMENT

☐ I enclose a cheque made payable to Marvel Comics for £

☐ Please charge my ☐ Visa ☐ Mastercard to the sum of £

My card number is ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

expiry date ☐

signature ☐

THE TIME TEAM

Four viewers. 696 episodes. 297 hours. No escape.

Clayton

Jac

Peter

Richard

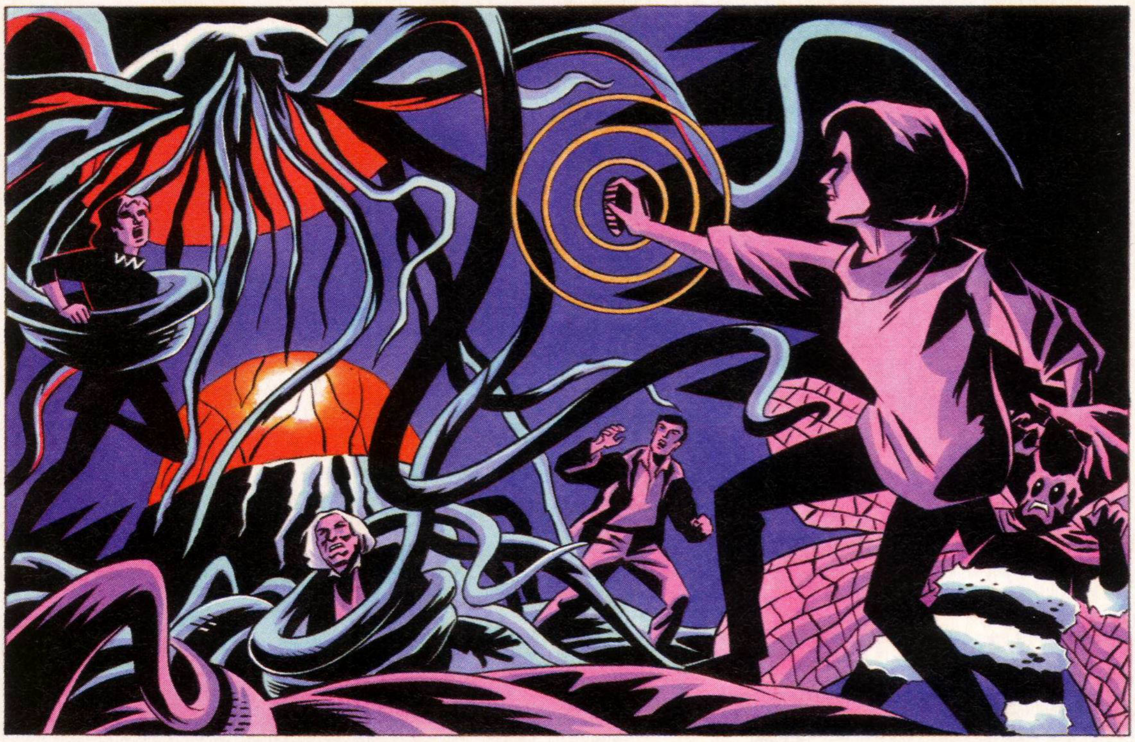


Illustration: Adrian Salmon

EPISODES 057 TO 064

The front door swings open to reveal a distinctly panicked Jac. "Um, hello," she says. "You'd better come in. I don't suppose you've got a copy of *The Web Planet* on you, by any chance?"

Disaster has struck in SE4. She's just been to check her copies of the day's entertainment, only to discover that she's 'accidentally' recorded over the first 40 minutes of Serial N. But never fear, for we have Peter's mobile number to hand. "Hello?" he asks, his voice fizzing down the line. "I'm on the South Circ. I'll only be another 15 minutes!" "You'll be a little bit longer than that . . ." begins Jac. The Team twiddle their thumbs while Peter makes a sharp U-turn to fetch his smart BBC Video double pack of black and white Vortis-set shenanigans. Richard turns to Jac: "So, what did you tape over it, anyway?" "*Animal Hospital*," she states, shamelessly.

Finally, Peter's here, road rage still dancing in his eyes, and we're ready to rejoin the Doctor and chums in Imperial Rome. *Inferno* is the episode, and gladiator Ian is about to have his block knocked off at the request of Mad Emperor Nero. He escapes. "Well the sword fighting's rather half-hearted," murmurs Clayton, "but Ian looks dead rugged with his mussed-up hair and stubble . . ." But Jac soon observes the tone of the piece shifting from farce to something a little more incisive, as the manic Nero plots to raze his city to the ground because the Senate won't allow him to rebuild Rome as he likes: "Despite the humour, it's an impressive portrayal of the cheapness of life and swiftness of death in the Imperial court." Clay's in agreement: "It's all of a sudden lost its air of Am-Dram panto. Even Nero manages to be threatening now."

Richard, meanwhile, is charmed by the realisation of the titular inferno itself: "What a very simple but very effective way to accomplish the burning of Rome. A silhouette and flickering lights. Wonderful!" He's also chuffed by the characters' return to the villa they were staying in at the outset: "Isn't it lovely that the story ends the same way it began? The adventure itself is all over within 15 minutes of the final episode!" And Jac is once again spellbound by Barbara and Ian's oh-so-relaxed body language: "All those cushion fights, all that chasing and grabbing," she sighs. "Oh, they *must* be in love!" Everyone agrees that the fact that the Doctor and Vicki remain blissfully unaware that the schoolteachers have been having their own Roman adventure is rather fab, too.

So it's with no little trepidation that the Team now turn their attention to matters insectoid, for they have all six parts of *The Web Planet* to digest in one big hit.

CLICHÉ COUNTERS

Deaths on screen so far	00066
One or more regulars rendered unconscious	00024
One or more regulars incarcerated	00030

As the TARDIS crew attempt to get a handle on the strange environment into which the Ship has been forcibly dragged, Clay fires the first shot: "What's happened to my beloved Barbara? Not only is she tottering around the control room with goblets of wine, but she then demands sedatives. Obviously she has some idea of what's – Huzzah!" he exclaims, breaking off as the boys don Atmospheric Density Jackets. "Space anoraks!"

Jac is a little happier once the action shifts to the planet's craggy surface. "The blurry look and echoey sound is a pretty impressive attempt to give the planet an alien atmosphere." But all four are soon distracted by the Doctor's behaviour. "Billy's *really* lost it, hasn't he?" remarks Pete. "He's completely manic, giggling and guffawing and running about." "It's truly disturbing to watch," agrees Jac. "He hasn't been like this before, not even in the comedy story before, and it seems totally out of place."

Richard makes a rather sage observation as Ian is forced to sacrifice his Coal Hill School tie: "You can tell this was written by an Australian, can't you? Since when would a cultured 60s English schoolteacher say, 'Hope my pants stay up' as he removes the tie holding up his trousers? It conjures up a horrible image!" The episode winds towards its climax, and Peter is mightily impressed by the "fantastic" four-part cliffhanger – "Babs is about to have an acid bath, Ian is caught in the web, Vicki's trapped within the ship, and the Doctor's found that the TARDIS has vanished . . ."

The Zarbi follows, in which the eponymous aliens reveal themselves to our heroes. "The Zarbi are a very impressive

race of aliens," begins Peter, "until you see their legs clumping around the very wooden-sounding alien landscape." "It may have seemed like a good idea at the time," says Richard, "but after two episodes, the blurry picture is really starting to be a pain in the neck."

"It's . . . soooo . . . slooooooowww!" whines Clay. "This whole episode seems to be made up of each of the TARDIS crew being surrounded by pantomime insects at various points. And the Zarbi seem to be fitted with car alarms!"

Peter is strangely pleased by the Menoptra 'radio set': "I bet the designers on *Changing Rooms* would kill for one of those dinky little crystal communicators." The Zarbi, however, soon burst in to spoil the butterfly people's party: "Oooh!" shivers Clayton. "The cutting-off of the Menoptra's wings is *horrid*. The most exciting thing to happen so far in the story and it's off- screen. Typical!"

"You know," muses Peter as the 'story' continues in *Escape to Danger* (the title caption has elicited a huge cheer from all four Terrance Dicks fans), "the Menoptra gliding about on Kirby Wires is almost impressive. Almost." Back in the Carsenome, the Doctor and Vicki are prisoner of the Zarbi's mistress, the Animus. Jac thinks that the scene where a Zarbi is held at bay by Vicki with "an itsy-bitsy dead spider" is "a bit ridiculous. Though I suppose fears aren't necessarily logical." "What, like skull-o-phobia?" sniggers Clay. She looks *daggers* at him.

Young Master Hickman soon perks up, however, when the Menoptra Vrestin gives Ian a potted history of the planet Vortis. "At last, some explanation of what on earth is going on! Shame we have to have three episodes worth of exposition crammed into one, and all of it delivered by a terribly fey bumblebee . . ." He soon has cause to eat his hasty words, as Vrestin gives a little strangled sob when she talks about her dead father: "Aww, that was sad." "I have to say," rumbles Richard, "Roslyn de Winter puts in a sterling performance as Vrestin. The costume, voice and movements all blend well to create a really believable alien. I like the idea that the Menoptra have difficulty pronouncing Ian and Barbara's names as well. It all adds to the illusion."

'All those cushion fights, all that chasing and grabbing – oh, they *must* be in love!' *Jac*

By the time of episode four, *Crater of Needles*, Richard's developed a theory that the Zarbi are less monsters, more the Animus' cattle: "The problem is that they just don't present any real threat. They can't eat anyone, aren't venomous, don't have a sting. So why is everyone running away from them? Without the larvae guns, they"re useless." "What, those little scuttery things?" asks Jac. "Are they not called 'Venom Grubs'? Where did that idea come from, then?"

"Oh. My. God," shrieks Clay, who's confessed that he's never got this far into the story before. "The Optera have to be seen to be believed!" He's altogether happier with the big filmed set piece concluding the episode, wherein the Menoptra invasion force is ambushed by the Zarbi and their larvae guns. "It's fairly groovy and breaks up the pace nicely."

Invasion follows, and Jac is chuffed by Vicki's use of the deactivated control necklet to fool the Zarbi. "It's fab to see Vicki taking the initiative here, saving herself and the Doctor with her quick thinking. She's so great!" But even the normally wildly enthusiastic Peter is finding the story hard work now: "Dearie me, it does go on a bit, doesn't it? The Doctor and Vicki haven't moved set for three episodes!"

There's a bit of a surprise later, though, when the Optera Nemini blocks an acid stream with her head. "That's a bit unpleasant," remarks Clayton. Richard's intrigued. "It's rather interesting the way that [director] Richard Martin has decided to linger on a shot of her dead body rather than passing over it. It's all made more important, more real."

The episode concludes with the Doctor and Vicki the target of a web gun. Clayton is scathing: "Oh look, they're all covered in Silly String. Actually, looking at him all coated in dust and cobwebs, it's quite a good look for Hartnell." In the final part, *The Centre*, Barbara and her Menoptra pals launch an assault on the Carsenome. "I don't believe it!" gasps Peter,. "They're actually taunting the Zarbi by shouting 'Zaaar-biiiiiii' at them in a silly voice . . ."

The Doctor and Vicki have finally been taken to meet the spider-like Animus. Richard's impressed. "I think the Animus actually works rather well. It could have been a real let-down – someone sitting on a throne in a rubber suit or something." But the climax itself *is* a disappointment – just like the end of the first Dalek serial, reckons Peter: "Ian has had a long, dangerous trek through caverns only to end up with everybody else – just in time to do nothing. The Doctor and his young charge are helpless. The baddies plan to use the Doctor's knowledge to conquer space. And ultimately, the menace is hastily disposed of in a desperately unsatisfying 'explosion'."

By the time the TARDIS departs Vortis, Clayton's eyes have glazed over. "If ever a story needed incidental music badly, it's this one. It might have given us some pointers as to when to be scared or amused or gripped. This *has* to be the worst we've seen so far."

Off to 12th century Palestine, and the amazing thing is that the Team will be watching the first part of *The Crusade* on video. "I feel all quite emotional about it, even now," admits Jac, acknowledging the fact that just one year ago *The Lion* was very definitely a Missing Episode.

"What a relief to be back on Earth!" exhales Peter as soon as a bit of woodland and a couple of Saracens hove into view. "'Real' people to relate to again. I never got the hang of who any of those Menoptra were . . ." He's cut short by Clay. "What's that noise the TARDIS makes as it lands? Like a radio being tuned in!"

The King of Sarcasm is quietly pleased by the entrance of the Ship's crew, nonetheless. "It's striking how little dialogue the regulars have as they arrive. Almost as if it's second nature they cautiously emerge from the ship, look warily around and, with subtle signals, decide to explore." But as soon as they've got their bearings, they're embroiled in a set-to between the Saracens and King Richard's hunting party. "Wey-hey!" exclaims Pete. "Billy's at it again with the fisticuffs!"

There's much chortling at the sound of a horse whinnying throughout the big scene with the Sultan's brother, Saphadin, but Richard thinks it's a lovely touch. "All the background sound effects are only small details but they really help to reinforce the idea that we're in Palestine." For Clay, the Sultan's a revelation. "Saladin is simply wonderful. An honourable, valiant and conscientious leader who just happens to be the leader of the 'baddies'. [Writer] David Whitaker is so good at confounding our expectations. The fact that Saladin seems a calm and calculating presence while our 'hero' King Richard is screaming and posturing like a spoilt child shows his skill to the utmost." But it's King Richard – the Lion himself, as played by Julian Glover – who's the hit of the afternoon. "Glover's on sparkling form," enthuses Richard. "He really seems to be putting his heart and soul into the character. It strongly reminds me of Mark Eden's Marco Polo."

The Web Planet has been tough going, but this one episode seems to have more than made up. "Wonderful," says Jac, as the credits roll. "Fab fights, fab scenery and the dialogue is so fast and clever. It's funny, I enjoy the other stories while I'm watching them, but as soon as we get on to a historical like this the science fiction ones just pale in comparison . . ." DWM

AND YOU SAID . . .

Inferno
"The Doctor taunting Nero with a succession of puns about lions is just lovely, as is Nero's ridiculous Hooded Claw plan to kill the Doc and Vicki. 'I'll have you killed again and again,' indeed!"
J Edwards, Glamorgan

"Vicki says this is her 'first real sight of history' – not! First real sight of historical inaccuracy, more like!"
Toby Lindsay, Staffs

The Zarbi
"The sight of the TARDIS wobbling about the place is really strange. What was that line in the very first episode about it not rolling along on wheels?" ***Miles Keen, Frome***

Escape to Danger
"Don't you just love that skateboarding Venom Grub that whizzes across the planet's surface?! It's even funnier than the Zarbi colliding with the camera!"
Lindsay Hardy, Australia

Crater of Needles
"It's a really brave attempt at doing alien races' strange phrasing, peculiar accents, weird movements etc. It's just a shame that a lot of it seems so silly" ***Jim Brown, Bucks***

The Centre
"I just can't fathom this story at all. What the casual 1960s viewer must have made of this creaky, Vaseline-smeared mess is anyone's guess"
Jason Spencer, Dorset

The Lion
"David Whitaker had obviously been taking notice of the direction *Doctor Who* had taken. The trader character could easily have stepped off the set of *The Romans*"
Sean Briers, Sussex

For DWM 289, we need your comments on *The Chase* 2 to *The Time Meddler* 3 by 3 February. Send them to 'The Time Team' at the editorial address on page six or as e-mail, marked 'Time Team'in the subject line, to: *dwm@panini.co.uk*

PART SIX SONIC BOOM

Sounds familiar

Heard the one about the shark monsters – or the other Big Bang, or the pro-European Thals? DWM's Chris Howarth and Steve Lyons tune in to Doctor Who on the radio . . .

Suddenly, we seem to have audio *Doctor Who* adventures coming out of our ears. Well, going into them, anyway. Even as Big Finish launches its range of original dramas, BBV is acquiring the rights (or not) to produce solo outings for popular supporting characters. The BBC has even resumed releases of soundtracks to otherwise missing episodes. So, what can we expect from this plethora of recorded goodies? A dazzling array of fantastic new stories that could never have been realised on screen? Or a load of old tosh?

The history of *Doctor Who* on audio is a chequered one.

> **Maybe it's a bit much to expect a radio show to recreate the Pertwee era a couple of decades late**

Recording Radio 2's *The Paradise of Death*

It begins, as usual, in 1965 with the Daleks. The ring-modulated rascals became the stars of a Century 21 mini-album almost by default. The label was created to showcase Gerry and Sylvia Anderson's puppet characters, and only the fact that Yarvelling's creations appeared alongside International Rescue *et al* in the TV21 comic allowed them to land their first record deal. The producers wanted the Daleks' main enemies in the strip to appear too – although audio was perhaps not the ideal medium in which to showcase those visually impressive Larry the Lamb sound-a-likes the Mechonoids. And, since they chose to utilise an existing TV episode rather than go to the bother of creating a new story (as some mini-albums did), their choice was limited – to one, in fact. *The Chase: Planet of Decision* also stars William Hartnell as the Doctor, but the packaging of the disc suggests that no one really cared about that.

The problem with episode soundtracks is that the original writers rather expected people to be able to see what was happening. Voice artist David Graham (*Thunderbirds'* Brains) recorded some narration to fill in the bits of the story where a picture might have been nice. Whether by accident or design, he was a good choice, having already loaned his vocal talents to the *Doctor Who* episode in question. What a pity, then, that he didn't do the voiceover in the grating tones of his Dalek character. We could have heard the tale from an entirely different perspective.

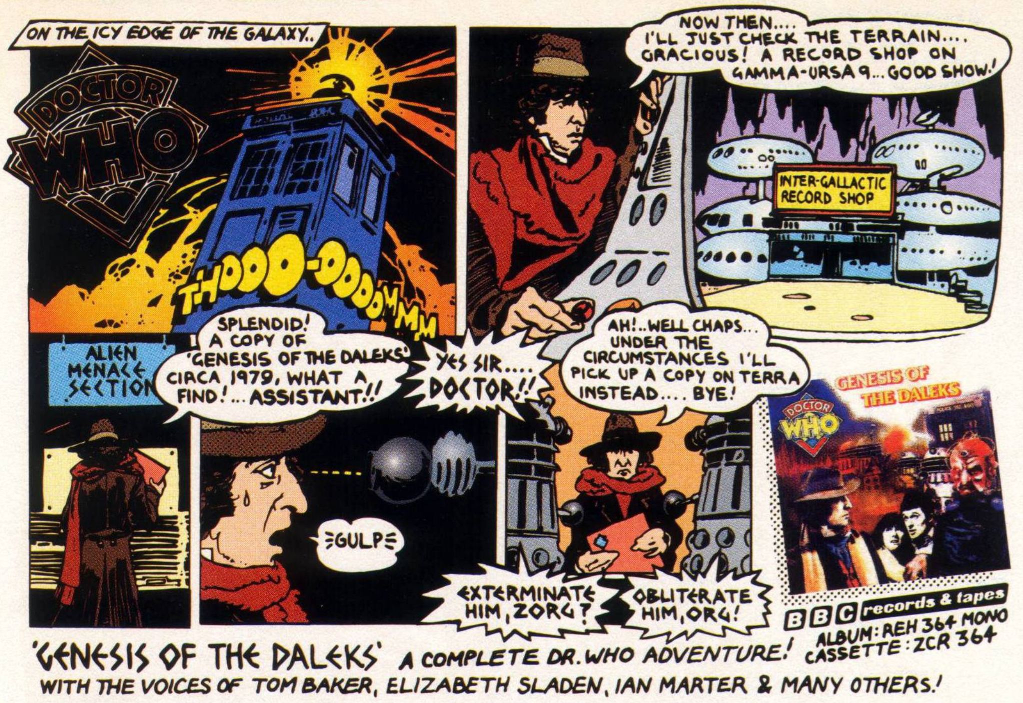
Eleven years passed before a second brief bout of Dalekmania allowed the metal meanies to repeat their success, this time on a full-length LP. However, their mortal enemy received equal billing on the (abridged) soundtrack album of *Genesis of the Daleks*; indeed, Tom Baker provided links in his Doctor persona. Helpfully, the entire plot is summarised on the record sleeve, for those of us who don't fancy listening to it. A far more interesting read, though, is the half-page advertising strip for the album, in which the Doctor pops into the Inter-Gallactic [*sic*] Record Shop for a copy of his latest disc, only to be chased away by Dalek proprietors Zorg and Org.

Nowadays, home video has rendered such episode soundtracks a bit pointless – with the exception of those episodes for which a video release is impossible. The BBC Radio Collection brought us all that remains of some of Patrick Troughton's finest hours, with obligatory links from various *Doctor Who* actors who had nothing to do with the stories in question. They also produced one of the most pointless pieces of *Doctor Who* merchandise ever (no small achievement, as you'll know from following this series thus far) in the form of *The Tomb of the Cybermen* on audio cassette a year after the newly-recovered episodes had appeared on video. Apparently, having recorded Jon Pertwee's links before the episodes were exhumed, they decided against burying the item.

Although not in character, Peter Purves was at least an appropriate choice for the first of the BBC's new wave of episode soundtracks – now on CD! – which, in an attempt to appease fans of all stripes, is called both *The Massacre* and *The Massacre of St Bartholomew's Eve*, depending on which bit of the packaging you look at.

It does seem, however, that talking books have had their day – although, actually, many of us thought that in the early 1980s when Pickwick failed to follow up Tom Baker's rendition of the Target novelisation of *State of Decay*. Imagine our surprise when the BBC revived the format and brought in Jon Pertwee, Peter Davison and Colin Baker to perform similar readings. The logic of the BBC purchasing the rights from Target to produce a tape of a book of a TV series for which Target purchased the rights from the BBC escapes us – it's not as if *Warriors of the Deep* wasn't bad enough in one format – but still, we mustn't be churlish. Paul McGann's *Doctor Who* contributions are few and far between, so it was no mean feat to talk him into walking into a studio to read the novelisation of his single on-screen adventure out loud.

When, after only 34 years, the Beeb acquired the rights to publish original *Doctor Who* fiction, a few more variations on the audio book formula were tried, with


ON THE ICY EDGE OF THE GALAXY..
DOCTOR WHO
T·HOOO-OOOOMMM
NOW THEN.... I'LL JUST CHECK THE TERRAIN.... GRACIOUS! A RECORD SHOP ON GAMMA-URSA 9... GOOD SHOW!
INTER-GALLACTIC RECORD SHOP
ALIEN MENACE SECTION
SPLENDID! A COPY OF 'GENESIS OF THE DALEKS' CIRCA 1979, WHAT A FIND!... ASSISTANT!!
YES SIR.... DOCTOR!!
AH!..WELL CHAPS... UNDER THE CIRCUMSTANCES I'LL PICK UP A COPY ON TERRA INSTEAD.... BYE!
GULP
EXTERMINATE HIM, ZORG?
OBLITERATE HIM, ORG!
GENESIS OF THE DALEKS
DOCTOR WHO
BBC records & tapes
ALBUM: REH 364 MONO
CASSETTE: ZCR 364
'GENESIS OF THE DALEKS' A COMPLETE DR. WHO ADVENTURE!
WITH THE VOICES OF TOM BAKER, ELIZABETH SLADEN, IAN MARTER & MANY OTHERS!

the likes of Colin Baker, Nicola Bryant and the slightly-less-elusive-than-we-thought McGann reading new short stories about their characters (well, actually, most of them had appeared in book form already, but even so . . .). Sadly, even special effects, short dramatised sections and bonus stories that had been told in no other medium couldn't disguise the fact that talking books are an utter waste of time to anyone other than the blind, or sales reps who spend most of their days travelling the clogged arteries of England's motorway system – although we did at least get the novelty of Nick Courtney and Sophie Aldred playing the Third Doctor and Jo respectively on the *Short Trips* tape.

The Seventh Doctor fought the Cybermen in his single radio outing – an advert for Panasonic batteries

The future of *Doctor Who* on audio, then, lies firmly in full-cast dramatisations, some of which have been broadcast on radio and everything.

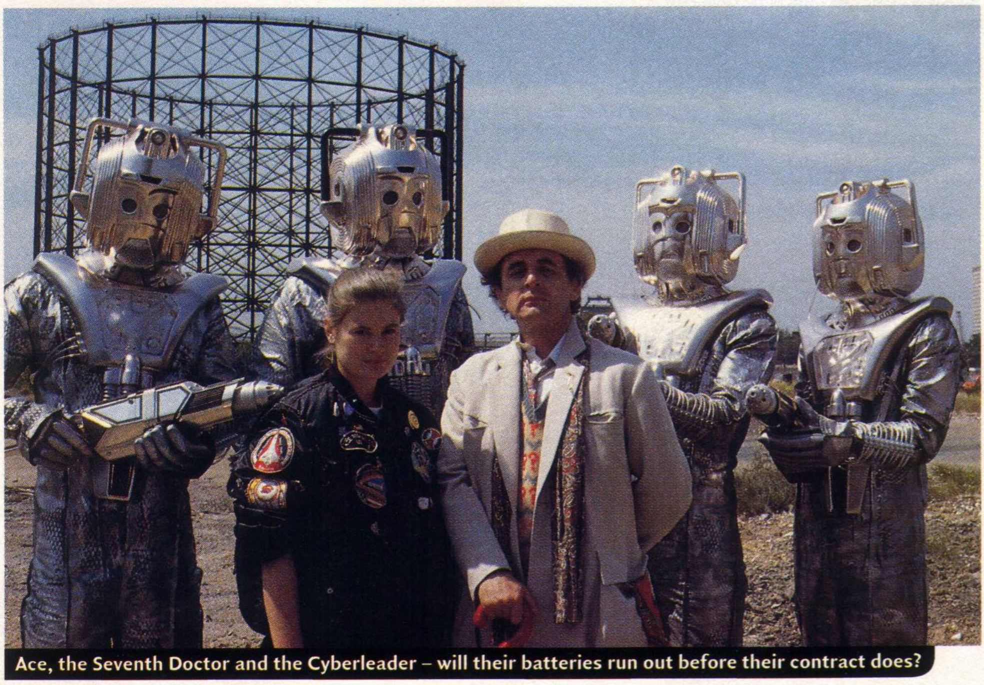
They say that radio is the medium of the imagination and has the best pictures. This is obviously rubbish, and whoever said it has obviously never seen the multi-million dollar blockbusters that Hollywood churns out nowadays. All right, maybe it was true once – maybe, in the days before television in every room, children were eager to visualise a bound Dick Barton being whipped to within an inch of his life by a frenzied Nazi spy, or whatever – but not kids today, no way. Perhaps, then, the reason that *Doctor Who*'s radio excursions have been so few and far between is that a generation brought up on television isn't expected to have the imagination even to conjure up mental pictures of cheap effects and wobbly sets.

Radio *Doctor Who* may be quite rare, but articles about it aren't (**DWM** even gave us an audio article about *Doctor Who* audios). So, to be of value, a new feature on the subject really needs to unearth some new material, ideally on the elusive project that was supposedly intended to be the first *Doctor Who* radio series: the proposed mid-1960s vehicle for movie Doctor Peter Cushing. What a shame, then, that we haven't discovered anything new about it whatsoever. For all we know it might have been a hoax perpetrated by some fan with a talent for design, because all that still exists in relation to the project are a few sheets of headed paper containing a bit of an outline and some sixties-style line drawings. The adventures of Dr Who and his companions Mike and Sue were unlikely to have been a success anyway, given that people only went to see the Cushing movies to look at Daleks in colour on a big screen.

Tom Baker recently made a comment about the moving image creating an immortality which isn't realised by sound. Although it just seemed like an excuse to get out of recording some Big Finish plays, he was probably right – which is why no one remembers *The Time Machine*, the episode of Radio 4's *Exploration Earth* that he starred in back in 1976. The nearest the Fourth Doctor ever got to meeting a dinosaur on TV was an unintentionally amusing close encounter with the Skarasen, but his spin-off counterparts were well-versed on everything to do with Earth's ancient past, and the radio version was no exception. A thin storyline to the piece allowed the Doctor to show off his encyclopaedic knowledge of our world's formation to Sarah Jane Smith (played, of course, by Elisabeth Sladen) while thwarting the evil Megron's machinations – but his fight with the chaos-loving alien played second fiddle to the stats.

There was a great long gap between the first and second *Doctor Who* plays on Radio 4 – and, by a remarkable coincidence, the second one appeared in the great long gap between Seasons 22 and 23. Instead of seeing Colin Baker and Nicola Bryant meeting the Celestial Toymaker and Ice Warriors in lots of television episodes, we got an hour's worth of listening to them – which was no doubt more than sufficient in the opinion of then BBC1 Controller Michael Grade. In a move calculated to annoy fans, *Slipback* was broadcast at the rate of two ten-minute episodes per week at unscheduled times during a kiddie magazine programme, *Pirate Radio 4*.

It seems to be the done thing to poke fun at *Slipback*, despite the fact that it's not bad at all. So, here goes. The story was originally called *The Doomsday Project*, but this was changed so that listeners wouldn't confuse it with a TV


Ace, the Seventh Doctor and the Cyberleader – will their batteries run out before their contract does?

POLICE PUBLIC CALL BOX

In *Paradise*: Nicholas Courtney, Lis Sladen and Jon Pertwee

programme about a then-current Domesday [Book] project. This was a bit patronising, especially since no-one seemed bothered about listeners confusing *Slipback* with *The Hitch-hiker's Guide to the Galaxy*. Since the TV series seemed to have undergone a humour bypass prior to suspension, *Slipback*'s comic elements are what most distinguish it from the genuine article. However, several factors combine to give it an 'authentic' feel: it was written by the script-editor of the time; the then-current TV regulars starred in it; the villain lusted after Peri; there was lots of running up and down corridors; and the ending of *Terminus* put in an appearance too.

On the plus side, Colin Baker's Doctor proved himself well-suited to audio, not just because of his strong voice and strident personality but also, as people keep pointing out, because you can't see his costume. Conversely the medium robs us of Peri's charms, without doing a thing to alleviate her constant whining. The Doctor does a bit of that too; the restriction of ten-minute episodes with cliffhangers means that the story barely gets going before it's time for him to start bellowing at the top of his voice for some contrived reason yet again.

Many people reckon that radio 'has the best pictures'. This is obviously rubbish

The Seventh Doctor's single radio adventure took the form of an advert for Panasonic batteries, in which he shared the spotlight (or whatever the sound equivalent is) with Sophie Aldred's Ace and David Banks' Cyberleader. This enjoyable short adventure put forward the fascinating concept that the TARDIS is, in fact, powered by Panasonic batteries. The Cybermen, however, aren't.

All this, of course, is much more believable than the ideas advanced in *Whatever Happened To . . . Susan Foreman?* Adrian Mourby wrote this surprising instalment of a Radio 4 series which examined the current whereabouts of popular fictional characters; according to Mourby, Susan returned to Earth, grew up and started to sound more like Jane Asher than Carole Ann Ford. Presumably this is some side-effect of TARDIS travel, since Jo, Barbara and Ian were all struck by a similar malady, the latter eventually sounding like Inspector Morse's boss.

Whatever Happened To . . . Susan Foreman? is a difficult bit of *Doctor Who* to categorise; on the one hand the different actors and less-than-serious tone (the European Commission is run by Thals and other aliens, apparently) suggest that it is not meant to be accepted as part of 'the Canon'; on the other, the fact that it was broadcast by the BBC and the surprising number of continuity references lend it a certain legitimacy. But, come to think of it, *The Paradise of Death* and *The Ghosts of N-Space* were also broadcast by the BBC, and nobody would ever mistake *them* for real *Doctor Who* . . .

Maybe it's a bit much to expect a radio show to recreate the feel of the Pertwee era a couple of decades late – even with the return of the man himself, a couple of companions and producer-turned-writer Barry Letts – but bunging in a new companion wasn't going to help. Why bother adding the irritating Jeremy to the mix anyway? Surely with her vast previous experience of audio *Doctor Who*, Lis Sladen could have managed well enough on her own? Even if she couldn't, there was always the Brigadier for back-up.

The spirits of the dead giving it large in *The Ghosts of N-Space* seems to fly in the face of the rational outlook of the early 1970s series, too, where apparently supernatural occurrences always turned out to have a scientific explanation, however unconvincing (after all, if there's going to be proper spooks in *Doctor Who*, the Dæmons might as well have *actually* risen up from the fiery pits of Hell). Unfortunately, one thing which *was* carried over from the Pertwee TV series was the tendency to have a story run over more episodes than the plot could sustain.

Arguably, audio *Doctor Who* has achieved a more consistent quality when it wasn't being broadcast. In 1976 – the same year as the *Exploration Earth* episode – Baker and Sladen also loaned their vocal talents to *Doctor Who and the Pescatons*, an original adventure on an Argo LP. This time, the Doctor refrained from spouting edifying dialogue and got on with the business at hand, which was fighting alien shark monsters in a story by former script editor and *Fury From the Deep* writer Victor Pemberton. Although a great deal of the action is presented as a first-person voiceover by the Doctor, *The Pescatons* can be regarded as the precursor to the Big Finish audios (only with Tom Baker in).

A more important precedent for Big Finish, however, was set by the fan-produced Audio Visuals plays of the mid-to-late 1980s. Strictly speaking, these are outside our remit, given that they were non-profit-making amateur efforts. However, they did at least have a blind eye turned to them by the *Doctor Who* production office, reportedly because John Nathan-Turner was impressed by their overall standard. And they would – and will – have so great an effect on the future of *Doctor Who* in the

Goodbye Gallifrey Hello Dolly

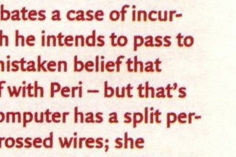
SLIPBACK 1985

Source Radio 4 drama
Writer Eric Saward
Characters off the telly The Sixth Doctor, Peri

Story The Doctor gets smashed and has a nightmare, which leads him to the spaceship *Vipod Mor* where crewmen are being eaten by an out-of-time Maston monster. Meanwhile, the ship's 'dizzy dame' computer hears a mysterious inner voice telling her to get rid of Peri and lead the Doctor into a trap. Falling down a ventilator shaft, Peri defies odds of eight-million-and-three-to-one by landing on a soft Snatch. Snatch and his companion, Seedle, are policemen hunting art thief Shellingborne Grant. Elsewhere, the Captain incubates a case of incurable death, which he intends to pass to the crew in the mistaken belief that Grant has run off with Peri – but that's irrelevant. The computer has a split personality due to crossed wires; she probes the Doctor's mind for his knowledge, aiming to take the *Vipod Mor* back in time and genetically reprogram all life. The Doctor is about to stop her when a Time Lord tells him not to bother. The computer's nice side blows up the time-travelling ship and causes the Big Bang
Continuity The Doctor drank too much voxnik because he's naive about alcohol. The Time Lords hope he's learned his lesson about interfering

DOCTOR WHO AND THE PESCATONS 1976

Source Decca LP
Writer Victor Pemberton
Characters off the telly The Fourth Doctor, Sarah Jane Smith


DOCTOR WHO AND THE PESCATONS

Story The Doctor discovers a Pescaton ship beneath the Thames. A half-human, half-fish Pescaton goes on a rampage, but falls over in London Zoo because it's forgot- ➤

ten that it needs salt water to survive. Then a meteorite shower heralds the start of an invasion proper, as the Pescatons hope to leave their dying world and settle on Earth. They make their base in the Thames, emerging at intervals to eat people. When a Pescaton attacks Sarah, the Doctor distracts it by singing *Hello Dolly*. A spot of piccolo-playing reveals the creatures' weakness, and the Doctor lures the Pescaton leader, Zor, into a trap. High-frequency sound destroys its brain and, as a consequence, its followers disintegrate

Continuity The Pescatons come from Pesca (obviously) in the constellation of Pisces. The Doctor visited their world once, and was subjected to a hypnotic beam by Zor, who hoped to sap his knowledge of 'the galactic universe and solar system'. This was in the 15th century, which makes Sarah wonder how old the Doctor is; perhaps she's forgotten that he travels in time. The Doctor always plays his piccolo when he's nervous

DEADFALL 1988

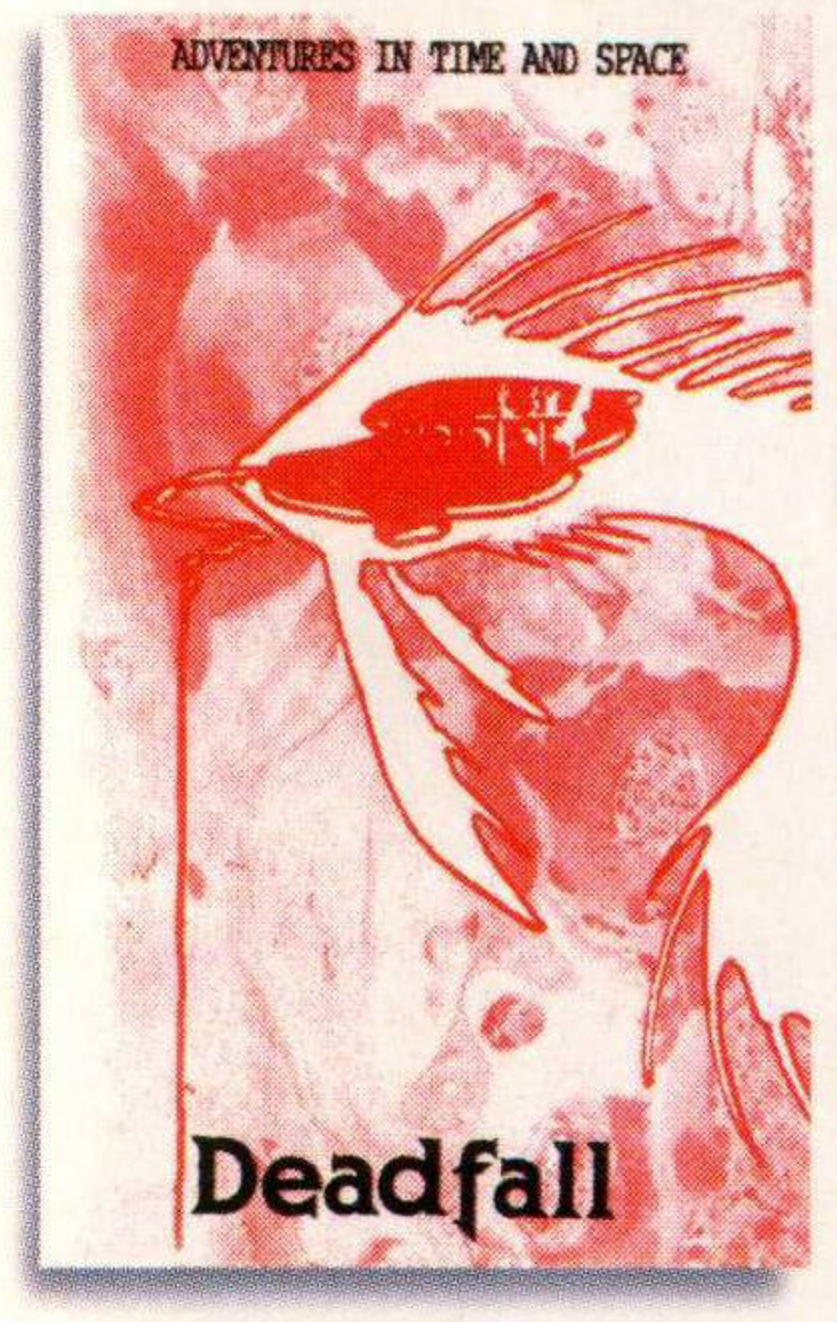
Source The opening story in the fourth season of the fan-produced Audio Visuals plays

Writer Gary Russell

Characters off the telly A future incarnation of the Doctor, some Daleks

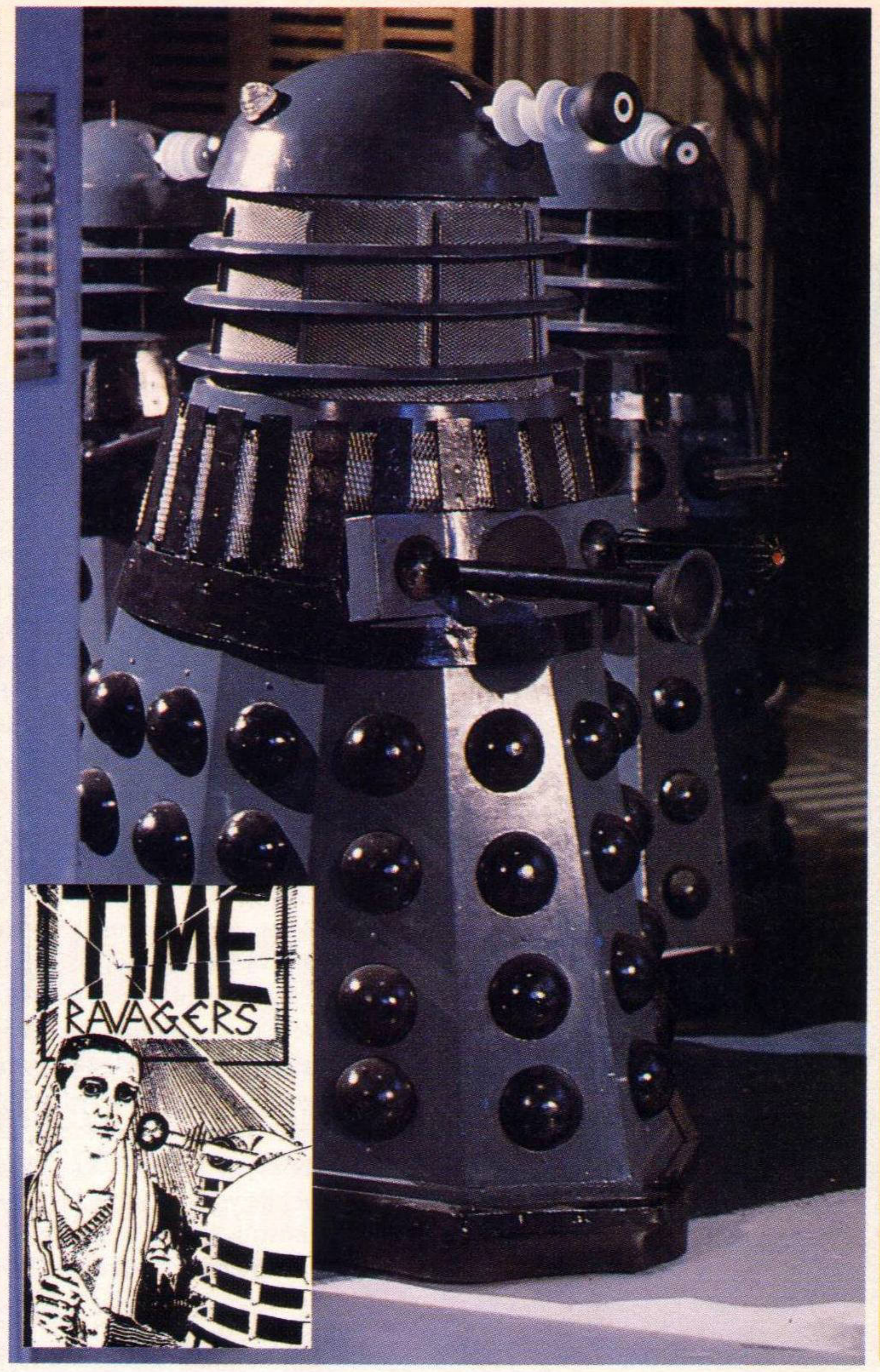
Story The women's prison ship *Scavenger 3* – sort of a *Cell Block H* in space – lands on the planet Ardethe, which has been ravaged by a cobalt explosion. But Ardethe, it turns out, is really Gallifrey. A convict work gang discovers a Dalek base and rescues one Truman Crouch, who is wracked with guilt having failed to prevent the deaths of his friends, the Doctor and Ria. But the Daleks are watching, and planning to test their new 'Human Factor' – which is implanted into one of the convicts, turning her into a killing machine. A few deaths ensue, until the Daleks turn up to check on their unwitting agent and accidentally exterminate her. In the scavenged TARDIS, Truman finds the Doctor alive and well after all – but who is his mysterious saviour, who has scratched the words 'Justyce will be served' into the console?

Continuity Gallifrey was destroyed in the preceding story, *Planet of Lies*. Thanks to the destruction of Skaro, the Daleks are scattered throughout time; apparently, they're not doing too well on 21st century Earth



ADVENTURES IN TIME & SPACE
SWORD OF ORION
Samuel Flint

ADVENTURES IN TIME & SPACE
PLANET OF LIES
Alan W Lear



ADVENTURES IN TIME AND SPACE
Endurance
1- EXPEDITION

Scores of old favourites cropped up in the 1980s fan-produced Audio Visuals plays

medium that any history of the subject would be incomplete without mention of them.

Behind the Audio Visuals tapes were some very familiar names (and not just those of actors such as Peter Miles and Nabil Shaban, both of whom took guest roles in the series). The series was produced first by Bill Baggs and then by Gary Russell, both of whom now produce *bona fide Doctor Who* spin-offs (some more *bona fide* than others, obviously). The Doctor was (usually) played by Nicholas Briggs – who, after taking over from Stephen Payne in the second story, *The Time Ravagers*, quickly established himself in the role.

Briggs' Doctor is an un-numbered future incarnation, not dissimilar to Peter Davison's version. He can often appear strong and in control, but beneath his calm exterior and dry wit he is surprisingly vulnerable. We often see (all right then, hear) events running away from him; indeed, Briggs is probably at his best when his Doctor is taken to the limit in such stories as *Cloud of Fear* (evil Psionovores push him towards a breakdown by confronting him with his greatest fears), *Minuet in Hell* (another breakdown, this time as he confronts the Hellfire Club on 18th-century Earth and is imprisoned in Bedlam) and *More Than a Messiah* (a mind-altering drug causes him to suffer a breakdown). Actually, he sounds a bit unstable . . .

No *Doctor Who* spin-off, official or otherwise, would be complete without some new companions. So, the AV line gave us Greg Holmes (played by former **DWM** contributor Richard Marson, though Russell played him in his last story), the ill-fated Nadia (Sally Baggs), the ill-fated Ria (Patricia Merrick and Heather Barker) and Truman Crouch (Nigel Fairs). Forever concerned with adding to the *Doctor Who* legend rather than just exploiting it, the series also introduced recurring protagonists such as the time-dwelling Temperons, the robotic Drudgers, the multi-galactic business concern known only as Conglomerate (and its boss, former whelk stall-holder Cuthbert – played by one Barry Killerby, who later found fame as Noel Edmonds' Mr Blobby), the renegade Time Lord Askran and the mysterious Justyce.

That's not to say that the AV universe isn't crawling with Cybermen, Draconians, Time Lords and Silurians too, because it is. And the Daleks crop up regularly, starting in *The Time Ravagers* (the old trick of a new Doctor being introduced in a Dalek story), and without Davros hanging around their metallic necks like a big, one-armed millstone for once. Although they have long since become unavailable – and will be forevermore for many complicated legal reasons, with no exceptions *whatsoever* – the Audio Visuals line has left its legacy. Bill Baggs, of course, now runs BBV, producer of both audio and video dramas which are often *Doctor Who* by any other name (and they'll certainly use any other name). The audio productions alone have seen Colin Baker reprise his pretend-Doctor video role as the Stranger, and Sylvester McCoy and Sophie Aldred reuniting to play the Professor (not the Doctor) and Ace (no relation), at least until the BBC suggested that this was going a bit far. The renamed 'Dominie and Alice' continue to feature in the *Time Travellers* strand of BBV's *Audio Adventures in Time & Space* series, another strand of which starred the AV Doctor himself, Nick Briggs, as 'the Wanderer'. Briggs' Doctor appeared, alongside Ria, in the Russell-scripted *Party Animals* strip in **DWM** 173 – where he met Beep the Meep! – before being used as the template for the so-called Ninth Doctor in **DWM**'s recent controversial *The Final Chapter/Wormwood* storylines. Russell, of course, became a *Doctor Who* novelist – as did fellow AV contributors Jim Mortimore and Andy Lane – and adapted his almost Doctor-less script *Deadfall* into a completely Doctor-less *New Adventure* for Virgin.

Gary Russell, of course, now produces the Big Finish *Doctor Who* audios (and those that feature that Bernice woman too, as ably played by *Survival*'s Lisa Bowerman). The first of these, *The Sirens of Time*, reintroduced the aforementioned Temperons and Drudgers, so we can probably expect further visits to the Audio Visuals universe in future tales . . .

Meanwhile, it transpires that even BBV isn't averse to paying for an actual licence now and then, hence legitimate solo outings for the Zygons and the Sontarans. The audio medium is perfect for the latter, since it means all those nasty legal issues about who owns the copyright to the Sontarans' design can be ignored, sparing us the abominations which turned up in the spin-off video *Shakedown*. We're still not sure what those 'Cybernoid' things are supposed to be, though.

Best of all, BBV has plugged a gap left open by over a decade of spin-off *Doctor Who* adventures. We've already discussed [in **DWM** 285] the post-Doctor adventures of K9 Marks I and III; now, Mark II enjoys his own *Adventures in a Pocket Universe*. Well, sort of. Whatever version of K9 this is, he's voiced by John Leeson and is gallivanting about in another universe with a 487 year-old alien woman played by Lalla Ward. What a pity, then, that BBV doesn't have the rights to Romana – so that, despite the unmistakeable presence of the Doctor's robot mutt, this all sounds somewhat less than official (even E-Space has been renamed Ecto-Space, just in case . . .). Nevertheless, we'd like to believe that the Time Lady Romanadvoratrelundar has abandoned the nickname foisted upon her by the Doctor and followed the example of many other Gallifreyans by adopting a title instead. Indeed, the idea that she'd call herself 'the Mistress' appeals greatly. Sadly, outside of the CDs' credits, only K9 actually uses this title. (By the way, K9's first audio adventure was written by Nigel 'Truman Crouch' Fairs, who also turned his Audio Visuals script *More Than a Messiah* into a video outing for the Stranger.)

The Big Finish plays have been welcomed, in some quarters, as the return of *Doctor Who*. This suggests that, in some people's eyes, the reunion of the TV show's characters with the actors who played them makes for a more 'legitimate' product than all those spin-offs which have had to make do with one or the other. They certainly have the potential to be more like *Doctor Who* on TV than anything else (apart from more *Doctor Who* on TV, of course) – which, for better or worse, is what many fans want. And the audio medium is undoubtedly versatile, holding the potential to tell some very good stories – and, as we've seen, some bad ones.

The new Big Finish audios have been hailed in some quarters as the official return of Doctor Who

With Big Finish adopting a monthly release schedule and rumours circulating of a new radio series, the one thing we can say for sure is that the future sounds very interesting indeed . . . DWM

It's the end, but . . .

by **The Watcher**

It's possibly the most famous publicity still taken during *Doctor Who*'s long and inordinately photographed history. Four Daleks, pristine and beautiful, lined up on Westminster Bridge at (so Big Ben reveals) 7.42 on a chilly morning in late 1964. Has *Doctor Who* ever produced a more definitive, charming, exciting, graphic image than that? With the possible exception of the Cybermen remorselessly advancing down St Peter's Steps, I don't think it has.

When I eventually saw *The Dalek Invasion of Earth* I was aghast to discover that this most iconic of images doesn't actually appear in the story. The nearest we get is a rather feeble side view of the Daleks' domes trundling past, which is profoundly disappointing by comparison. It goes to show, does it not, that in some arenas a good publicity still can achieve a greater impact and a more lasting value than the actual episodes themselves. That photo, and the St Paul's shot of the Cybermen, are such great pictures that they've largely defined those particular stories in our minds for over 30 years.

Although both were staged for publicity purposes they pose as 'real' scenes, and this is true of nearly every *Doctor Who* photo-call of the 1960s. Even stage-managed publicity shots of the regular characters (Ian in the school lab, the First Doctor in the junkyard, Victoria in the garden, the Second Doctor with his 500-year diary) aim to contextualise the characters in their fictional world. With the arrival of the 1970s, *Doctor Who*'s photo-calls became a shade more gimcrack, but seldom did they threaten to puncture the delicate bubble of artificiality surrounding the show. But in their ruthless pursuit of reader gratification, the tabloid newspapers of the early 1980s began utilising a visual grammar which prefigured buzzwords like 'soundbite' and 'dumbing down' by the best part of two decades.

To his immense credit, Peter Davison always appeared discomforted by the hoops through which he was required to jump with demeaning regularity. Cricket stumps chalked on the TARDIS doors, a song-and-dance tableau with the companions in fancy dress, riding a tandem in Amsterdam, a James Bond pose with a bikini-clad Nicola Bryant – whatever the headline-seeking moment of media prostitution, Davison acquitted himself with absolute professionalism but somehow managed to make it clear that he considered it just on the wrong side of sordid.

Post-Davison, things simply went bonkers. Who remembers Colin and Nicola in blazers and boaters, performing a Fred & Ginger routine on location for *The Trial of a Time Lord*? Or the truly frightful photo-call in which Colin and Bonnie Langford were hoisted aloft by Kirby wires on the set of the latter's *Peter Pan*? Or Don Henderson pretending to strangle a gurning Doddy? Or, for that matter, any number of shots in which a certain member of the production team had himself photographed pointing meaninglessly at that week's guest star, or Peter Davison's celery, or Colin Baker's cat badge? A more cynical columnist might surmise that the purpose of all this camp finger-pointing was to render it impossible to crop the backroom boy from the resultant photo, but whatever the motive, the self-conscious showbizzery of *Doctor Who*'s press photographs from the mid-1980s onwards will forever taint our perception of the show itself as it existed during the same period.

I'm not blaming the actors, for goodness' sake. I seem to recall I let slip my (other) profession a couple of columns ago, so allow me to regale you with a little experience of my own. Two years ago I found myself working at the theatre in my old home town, and it turned out I'd attended the same secondary school as another member of the cast. Ever keen to come up with a publicity angle, the theatre arranged for the press to photograph us revisiting our old school. Having some small experience of such occasions my colleague and I knew what was coming, but were unable to forestall the inevitable. In an ideal world I suspect the photographers would have preferred us to dress up in short trousers and wave conkers at each other. In the event we agreed to don school ties, whereupon, via a subtle process born of pure evil, we were prevailed upon to tighten one another's tie. "That's it – a bit tighter – actually, it would be great if you could strangle him with the tie – and then pull a silly face – go cross-eyed if you can . . ."

I'm not making this up. Those, as near as makes no odds, were the horrid man's very words. These are the sorts of demands to which actors, be they lowly players in touring repertory or household faces from *Doctor Who*, are routinely exposed. Eager to help get a few bums on seats and oblige the plausible coves in the marketing department, one is manoeuvred into a predicament in which it would seem mean-spirited, unco-operative and monstrously grand to cry foul, to stop and politely say, 'If you don't mind, I'd prefer not to belittle my former school, my current self, my job and this show by playing the fool for no better reason than that you fatuous gits are mindlessly conditioned into believing that Joe Public is incapable of looking at a photograph unless it depicts people behaving in a way that is considered by you to be wacky, so if you don't mind I'd prefer just to smile.' No, you can't say that. Instead you bite your lip (or in my case curl your lip, flare your nostrils, stick your tongue out and cross your eyes), and end up looking the world's biggest arse on the cover of next day's paper. And no, I'm not showing you the picture.

Nowadays, tabloid photographers have for so long upheld the tenet that a good photo has to be zany, kooky, and ideally involve comic strangulation, that they've quite forgotten why they believe this to be so. Insane and hateful as it is, it's just one of the rules. They're like those loathsome individuals in holiday snaps who consider it the height of comedic sophistication to stick their fingers up like rabbits' ears behind someone else's head. When, in 1993, the Daleks returned to Westminster Bridge for an anniversary photo-call, the pressmen weren't content until they'd persuaded a policeman to hold up the traffic while the invaders from Skaro trundled across the road. Wacky, you see. Oh, so very wacky.

It's actually quite a serious point, because I genuinely believe we'd be left with an entirely different and unspeakably injurious perception of, say, *Planet of Evil*, if instead of those gorgeously atmospheric stills of Tom and Lis crouching in the undergrowth, we'd been treated to a goofy photo-opportunity in which Prentis Hancock, star of rival sci-fi epic *Space: 1999*, pretended to strangle Tom Baker while a publicity-hungry Philip Hinchcliffe pointed perkily at the wacky wizened corpses cooked up by those crazy guys in the visual effects department.

This is a species of vulgarity in which, commendably, the American media still lag well behind their counterparts in Britain. One only has to consider the splendid publicity shots for the 1996 movie, whose only stab at a press-pandering 'angle' involved a tasteful tableau in which Sylvester McCoy surrendered the TARDIS key to his successor. No smarmy pointing, no silly faces, no knees-up chorus lines. If the next producer of *Doctor Who* happens to be reading, I implore in the name of all that is decent that he or she follows that example and allows the show once again to face its public with a bit of dignity. **DWM**

The self-conscious showbizzery of 1980s press photos forever taint our view of the series

The Final Test

Brain the size of a planet? No prizes, it's just for fun. Answers next issue.

What connects:

1 *The Savages*, *The Web of Fear*, *Doctor Who and the Silurians* and *Death to the Daleks*?

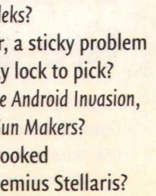
2 A puzzle for the First Doctor, a sticky problem on Tulloch Moor and a tricky lock to pick?

3 *The Ambassadors of Death*, *The Android Invasion*, *The Invisible Enemy* and *The Sun Makers*?

4 A bogus commissioner, a crooked conglomerate and the Academius Stellaris?

5 Sol 3, S-14 and D5 Gamma Z Alpha?

6 *The Creature From the Pit*, Aristotle and Kate Bush [pictured] (look, I'm sorry, it's been a long day)?



Answers to The Watcher's Christmas Quiz are on page 7.

Grayswandir

COMING NEXT ISSUE!

The sound of the planet screaming out its rage!

While early Pertwee classic *Inferno* enjoys its first-ever repeat run, DWM's Andrew Pixley presents the definitive account of its production – alongside a host of exclusive, never-before-seen stills!

Plus!

Disaster on Paradost as *The Glorious Dead* continues!

Morals and maxims drawn from the Troughton era!

And all your favourite regular features!

Meet your Mentor!

"He's everything that I despise!" Actor Nabil Shaban on recurring Sixth Doctor villain Sil . . . Plus! Squillions of useless facts about the marshminnow-muncher of Thoros Beta, too!

DWM 288 • OUT 10 FEBRUARY!

AUTON
The Making of Auton
P.R.O.B.E.
The Zero Imperative
COLIN BAKER
SYLVESTER McCOY
JON PERTWEE
MYTH RUNNER
MINDGAME TRILOGY
SOPHIE ALDRED
MILES RICHARDSON
JOHN WADMORE
EXCLUSIVE BEHIND THE SCENES FOOTAGE!
Myth Makers
NICOLA BRYANT
PERI
AUTON SENTINEL
DOCTOR WHO'S LOST IN SPACE
WAS DOCTOR WHO SEXIST? Judge for Yourself!

CONGRATULATIONS DOCTOR WHO MAGAZINE ON REACHING YOUR 20th BIRTHDAY!

Reeltime Pictures are pleased to dedicate the latest Myth Makers release to Doctor Who magazine's 20th Birthday celebrations.

Filmed at City University during the "birthday bash" in October and at Marvel Comics HQ, this special Myth Makers features the production staff behind the magazine's success, including the very first editor Dez Skinn and current editor Gary Gillatt. There's also a liberal helping of stars from Doctor Who.

Find out how DWM came about and how it has survived the programme that inspired it... and don't miss Gary getting the birthday bumps!!!

MEET THE STARS FROM THE BBCtv SERIES DOCTOR WHO
Myth Makers
DOCTOR WHO MAGAZINE
20th Birthday

AVAILABLE FROM SPECIALIST SHOPS NATIONWIDE FOR £16.99

SPECIAL OFFER TO DWM READERS!!

Order direct from us for the special price of just £15 including P&P!

Send us this completed form or a copy with a cheque/PO made out to Reeltime Pictures at the address below.

Please send me a copy of Myth Makers 47 Doctor Who Magazine. I enclose a cheque/PO for £15.

Name ....

Address ....

....Please allow 28 days for delivery

LOOKING FOR A CHRISTMAS PRESENT? DON'T FORGET THE REELTIME CATALOGUE OF OVER 70 TITLES!

Available from all good specialist shops or send an SAE for our mail order catalogue.

EXCITING NEWS!!!

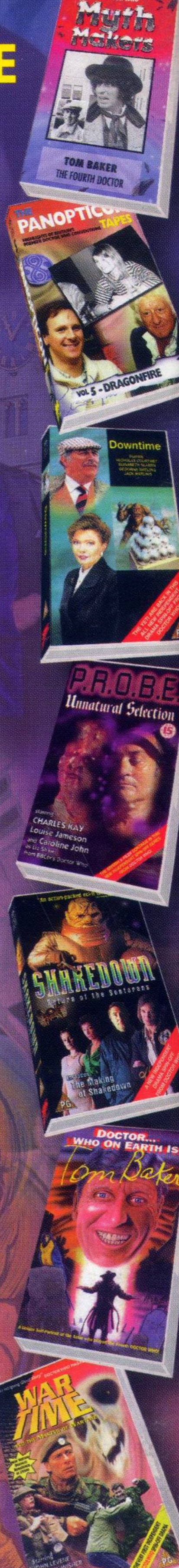
The Reeltime Pictures website opens on 1st December 1999

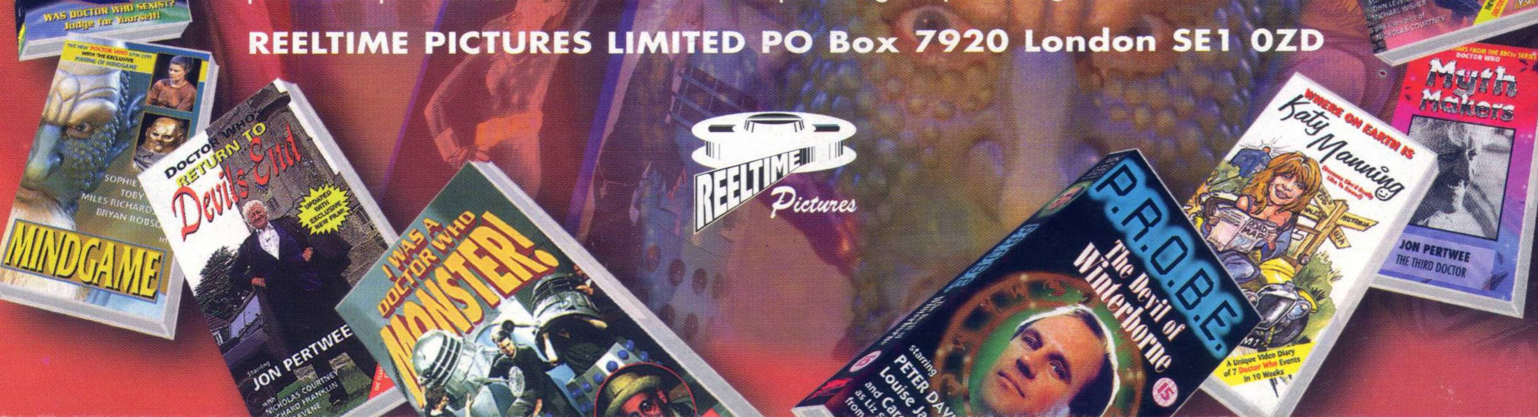
www.reeltime-pictures.co.uk

Order tapes direct by credit card from anywhere in the world!

plus Competitions, news on our latest plans, gossip, background info & chat!

REELTIME PICTURES LIMITED PO Box 7920 London SE1 0ZD


Myth Makers
TOM BAKER
THE FOURTH DOCTOR
PANOPTICON TAPES
VOL 5 - DRAGONFIRE
Downtime
P.R.O.B.E.
Unnatural Selection
CHARLES KAY
Louise Jameson
Caroline John
SHAKEDOWN
The Making of Shakedown
DOCTOR... WHO ON EARTH IS Tom Baker
WARTIME


MINDGAME
DOCTOR WHO RETURN TO Devil's End
JON PERTWEE
I WAS A DOCTOR WHO MONSTER!
REELTIME Pictures
P.R.O.B.E.
The Devil of Winterborne
PETER DAVISON
WHERE ON EARTH IS Katy Manning
Myth Makers
JON PERTWEE
THE THIRD DOCTOR